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NEW YORK
DRAMATIC MIRROR

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MARY MILES MINTER
Metro Star

The Stage and the Screen

White, N. Y.

The inarticulate Old Ansorge (Emanuel Reicher) in "The Weavers" is roused by the living conditions of his comrades into hurling threats at the manufacturers. Sharing in his revolution are Old Baumert (Adolph Link) with his fingers clenched, and Moritz Jaeger, the soldier (Rupert Harvey) who leans over the table

White, N. Y.

Adele Rowland, whose ingratiating comedy methods are largely responsible for the popularity of "Katinka"

In their visit to the actor-manager's office, Clara Fleckner (Enid Bennett) and Johanna Bridle (Janet Dunbar) in "Cock O' The Walk," unexpectedly come upon the swaggering and tipsy Anthony Bellchamber (Otis Skinner)

White, N. Y.

Lyn Harding as William Dale in "The Devil's Garden" gradually yields to the fascination of Geraldine O'Brien, who plays the part of the youthful and impulsive Nora

Marjorie Bentley, whose piquant charm graces "Hip Hip Hooray" at the Hippodrome. Besides appearing as premiere danseuse of the Kat Kabaret, she also contributes to the gayety of the dancing carnival in the Biltmore Cascades scene

MADAME CRITIC

"BUNNY," as the title of a play, suggested some such gentle character as that presented to us by Mr. Austin Strong the other evening at the Hudson Theater as the pivot of interest for three acts of a comedy, the scene of which was set during the year 1847. And the play demonstrated that reliance may be placed in nicknames, usually so impulsively but accurately bestowed, for they furnish an excellent description of a boy's nature better than any adoring father or mother or near relatives could give. Take the fashion in vogue at our own United States Naval Academy, for instance. All anybody needs to know about a man is the name by which his intimates called him during his four years sojourn in Crabtown-by-the-Severn. Fantastic as these names may seem to the outsider I have never heard of one which failed to stand the acid test of time.

So with Bunny. By the way, I never heard of a "Bunny" at the Naval Academy, did you? But that is just where we must differentiate, for Mr. Strong's Bunny was not ambitious in ordnance but omniverous as to books and the most innocuous creature imaginable. It didn't surprise me in the least that he hadn't the faintest conception of how to handle a pistol—(revolver, or gun—call it what you like). Deadly weapon in the hands of Bunny seemed so absurdly out of place that no wonder the bit of a firearm proceeded to shoot itself off with the same effect as a trio of firecrackers—much to the entertainment of the first nighters who confessed that they had been waiting for something to happen. First nighters always wait for that, you see. Sometimes they are disappointed. "Bunny" played along for two acts with nothing more thrilling than Lewis Stone's sweetness of character and the clever impertinence of Jennie, the slavey, played so well by Eva La Gallienne—her second engagement on the stage, too. She made her first appearance a few weeks ago under Harrison Grey Fiske's management in "Mrs. Boltay's Daughters." Her role was that of a mulatto maid and she acquitted herself admirably. Now, as a cockney maid, she astonished even the most critical by her accent and assurance. But an Englishman confided to me his opinion that no real cockney would dare speak to her master as did Jennie, the slavey. It's only in America that servants are so impudent, he said.

But Bunny himself was so sweet and gentle and so self-sacrificing that the average person felt like throwing something at him and begging him to desist, for the love of mercy. To tell the truth, Bunny is not of our time. The author doesn't pretend that he is, and that is where we must constantly exert caution, for it is so easy to constantly place him in the up-to-date class. Once upon a time, characters like Bunny were received with much favor. Their greatest popularity was evident during the days when E. S. Willard was one of the stars who might be depended upon to draw crowded houses from the most exclusive people all over the United States, but it is to be doubted whether even E. S. Willard, with all his charm and popularity, could succeed in repeating his success in these strenuous days. Instead of impressing us by his gentle nature—as Willard used to do—and bringing tears to our eyes because so beautiful a character lived so unappreciated, the majority of modern people would dismiss Bunny with the verdict that he was *such a fool*. For, place such a man in any epoch you like, what else could you call him when he puts a baby in a desk drawer and leaves it there, and takes off one boot and replaces it with a pump? What sane man would do such things and get away with them to enthusiastic applause? And when Bunny locked the bride up in his spare room—and, by the way, where was her sense of conventionality when she first entered it—he did so in a mild sort of way as if he didn't mean to be energetic. The playwright lost sight of that one point of which most contemporaries seize such ardent hold, the situation of an unmarried woman entering the spare room of an unmarried man. I couldn't understand this oversight on the part of Mr. Strong. He was certainly frightfully thoughtless, for, although the bride-to-be remained in there a long time, she shocked no one. Everybody seemed to accept her plight as a matter of course. Her fiance raised some disturbance, but nothing vital. Fiance was as brutal—despite his uniform—as Bunny was harmless. It must have been a desperate choice for the poor girl—soldier or bookworm. And in the end she chose the latter. Another awful shock to our senses when the soldier's bride blithely skipped in at the door of the book shop and appealed to Bunny to elope with her. What else could the poor fellow do? The last we saw of the pair was their *getaway* in a victoria—the bride in full white satin wedding gown. I never allow myself to imagine their future life, but draw the curtain where Mr. Strong did.

Mr. Lewis Stone who first came into local prominence by his acting in "The Misleading Lady," when he played the role of a dominant man who kidnaps his lady love, carries her to his camp in the Adirondacks and chains her to her chair when she becomes too obstreperous, has exactly the opposite sort of part, although he does succeed in tying up the Bailiff with a stout rope and later brings forth another coil for the fiance. In "Inside the Lines" Mr. Stone was a spy, clever, quiet, resourceful, encountering danger on every side. Miss Hilda Spong has come to be looked upon as one of our most dependable actresses. In "Bunny" she gives another of those delightful interpretations for which she is noted. Speaking with an Irish accent she looks lovely as to face and costume and plays with a delightful spontaneous spirit that one feels. She brings charm and finish to any role in which she is cast. Then there is Henry Stephenson, an actor to be absolutely relied upon to get all out of a role that the playwright expected, and that is saying a great deal. Mr. Stephenson played the commanding officer at Gibraltar in "Inside the Lines."

White, N. Y.

GYPSY O'BRIEN AS SYLVIA DE CRESPIGNEY IN "BUNNY" READS BUNNY'S DECLARATION OF LOVE. LEWIS S. STONE AS BUNNY LOOKS ON HOPEFULLY.

"The Blue Pierrots" came to town last week, but their stay was a short one. Someone tells me that one member of the organization appeared at Weber's Theater several years ago with the London Follies, that remarkable company which was practically jeered off the stage on its first appearance—a novel experience on Broadway. So, Mr. Blume, or whoever is responsible for the Blue Pierrots, should know well enough that no parlor social type of entertainment has a chance on or near Broadway at two dollars a seat or anything like that sum. When the ill-fated London Follies, done up in black and white pierrot costumes, endeavored to weather one of our opening nights they proved that they were possessed of indomitable courage, and usually courage appeals, but in that particular case it was dubbed impertinence and for once everyone agreed that there should be no second night for the Follies. Now the Blue Pierrots should have asked the advice of an experienced Broadway sailor like Mr. Blume—provided it is true that he was actually with the Follies. I, for one, refuse to believe the report. He could have told his unsophisticated voyagers what the dangers were. Yet the eight Blue Pierrots placed themselves in a row and did their best to entertain by vocal and piano solos, company ensembles and a heartless attempt at burlesque. Fancy!

They say that "The Devil's Garden" is a terrible play for anyone with a guilty conscience. I know one manager who had the play under consideration for quite a while but he feared its appeal would be too strong. It must be powerful in its effect, for the whole town is talking about it and the moral it preaches. The fancy of seeing things in the dark and hearing a reproachful voice is not a thing to lure one on to a more wicked existence. I should think "The Devil's Garden" would be very beneficial as well as dramatic. We need sermons in these busy times. Not all of us take the time to go to church but most of us go to the theater, so what better place could there be for driving home the lesson we all should know, that to twist Roy Atwell's song about the little bug, we might say "Some little conscience will get you some day."

One young man of my acquaintance was evidently so impressed that he repeats one sentence from the play just as one does the refrain of a popular song. At first I thought this rather amusing, but when heard a number of times it begins to annoy with its reproachful suggestion. As delivered in a monotone by one who has never been on the stage it is forceful enough, so what must it be with dramatic finish? "Whose is the black heart now?" runs this haunting query. And if you have even a little smudge you will determine straightway to get rid of it.

MARIE B. SCHRADER.

AN OLD TIME MINSTREL

Many of the readers of THE MIRROR may be interested in the knowledge that Charles A. Morris, now a resident guest of the Actors' Fund Home, made his debut as a minstrel in Greece, N. Y., on Christmas Eve., 1845, in an organization known as the Morris Bros.' Serenaders, appearing on the "Bone-end," though but twelve years old. His first appearance as a professional black-face banjoist, was made with the same combination, in Danville, N. Y., on Christmas night of the next year. Mr. Morris is a brother of the late Lou and William ("Bill") Morris, who had a theater of their own in Boston for several years. They were sole proprietors of the Morris Bros.' Minstrels, and three of the principals in the Morris Bros. and Pell's Minstrels, winning great popularity in their home city and on tour. Charley managed theaters of his own in St. Louis and elsewhere after he retired from former partnerships. He yet enjoys manipulating the "old Cremona" and indulging in reminiscences of the long-gone golden days of minstrelsy. Mr. Morris possesses health far better than the average man at his age. He frequently pedestrianizes, aquaticizes, and piscatorializes. G. M.

THE virtue of originality that men so strain after is not newness, as they vainly think (there is nothing new); it is only genuineness.—RUSKIN.

THE critic, when he gets out of his carriage, should always recollect that his footman behind is gone up to judge as well as himself.—SHERIDAN.

THE true artist creates men and women. He does not please the public, but he holds all the people who think.—DU BOIS.

IT is difficult to make a drama interesting if it possesses no love motive.—SCHOPENHAUER.

IT is only in an age of knowledge and elegance that tragedies and comedies can be written.—SCHLEGEL.

A WORK of art must be full of beauty, agreeable, desirable, and morally worth.—ARISTOTLE.

Personal

ANSERMET.—Ernest Ansermet, conductor of the orchestra of Serge de Diaghileff's Ballet Russe has arrived in New York to take charge of the symphony orchestra which has been rehearsing at the Century Theater under Nahan Franko. Mr. Ansermet is a close student of Russian music, although of Swiss extraction.

DORNTEE.—Agnes Dorntee, who appears as a slat-

White, N. Y.

HILDA SPONG,

Who Plays Delightfully a Dashing Irish Widow in "Bunny."

ternly Lancashire lass in "Hobson's Choice," has been engaged for a prominent part in a new comedy, which will be produced by the Shuberts. Miss Dorntee is but eighteen years old and this is but her second appearance on the stage. She had a small part in "The Garden of Paradise" last season.

JOHNSON.—Samuel Johnson, a well known minstrel man, associated with his brother in business in Willimantic, Conn., and who has been prominent in rehearsing amateur performances in that section since he retired from the stage, will act as manager of the Loomer instead of George A. Bartlett as announced by local press. Mr. Johnson has not taken over the lease of the house, but will simply act for Mr. Seder of Putnam in looking after his interests here, in whatever productions the latter may put on here this winter.

LOPOKOVA.—Lydia Lopokova, of the Washington Square Players, is to dance with Serge de Diaghileff's Ballet Russe during its New York engagement. Miss Lopokova was famous as a dancer in her native Petrograd, in Berlin, and in Paris, before coming to this country several years ago.

LOU-TELLEGEN.—Lou-Tellegen will hereafter be known as Lou-Tellegan both on and off the stage. The Greek-Dutch-French-American actor has obtained permission from Justice Platzek in the Supreme Court to adopt that name permanently to replace the one chosen by his parents, which was Isidor Louis Bernard Edmund van Dammeler. He was born in Holland, is thirty-two years old, and lives at No. 234 West Forty-fourth Street.

LYDY.—Beth Lydy sang the prima donna role in "Alone at Last" last week in the absence of Marguerite Namara, who was ill. Miss Lydy is one of the recent Shubert discoveries. She was born on the Sioux reservation and is of pure Indian blood.

MAURICE.—Florence Walton—Pending their forthcoming appearance in the new Marbury-Comstock production of "Fully That," Maurice and Florence Walton left January 4th to fill an important engagement at the Plaza Hotel, Havana, Cuba.

O'NEIL.—Peggy O'Neil, who for two years has upheld the charms of "Peg O' My Heart" in different parts of the country, will sail for London on January 28 to witness the production of a new play in which she will appear in New York.

PEMBERTON.—Brock Pemberton, theatrical reporter for the New York *Times*, and Miss Margaret McCoy, daughter of Josiah McCoy, of 91 Harrison Street, East Orange, N. J., were married Dec. 30, at the home of the bride's father. Murdock Pemberton was his brother's best man. Mr. and Mrs. Pemberton will make their home at 123 East Fifty-third Street.

REEL.—Renee Reel, a young English actress who was brought to this country two years ago by Charles Frohman for an important part in "The Girl from Utah," is appearing as the "principal girl" in a pantomime, current at the Theater Royal, Brighton, England.

ROGERS.—George Rogers, a young American singer, who has studied under Mme. Sembrich, the late Frank King Clarke, and other noted teachers, made his debut in musical comedy, Dec. 30, in Columbus, O., in the tenor role of "The Peasant Girl."

SEYMOUR.—Miss Fanny Lydia Davenport Seymour, daughter of William Seymour, general stage director for the Charles Frohman Company, was married Saturday afternoon, Jan. 8, in the Marble Collegiate Church, to Richard Montgomery Field, of Jamaica Plain, Mass.

TEYTE.—The engagement is reported of Maggie Teyte, operatic soprano, to a captain in the British army, who lost a leg and an arm in the fighting at Loos. Miss Teyte recently obtained a divorce from Dr. Eugene Plumon, a French physician whom she married some three years ago. The name of her new fiancé has not been announced.

TRENTINI.—Emma Trentini, who was to have started for America this week, has cabled Arthur Hammerstein from Montova, Italy, saying she will remain in Italy until the conclusion of the war, as she is afraid of submarines.

LONDON IN WAR TIME

Helen Holmes Relates Her Experiences During Engagement in "Kick In"

The thrill of a lifetime! Such is the way Helen Holmes, leading woman of the London "Kick In" company, describes her adventures in the warlike British capital the last four months.

Since Aug. 28 when, accompanied by the other American members of the company, she arrived in London, Miss Holmes has been provided with excitement enough for three dozen Willard Mack melodramas, with a hundred or two of the Drury Lane species added for good measure. She has seen the dogs of war unleashed. She has witnessed military maneuvers of all kinds, from artillery practise to Zeppelin raids. And to prove that she is an American girl of spirit and enthusiasm she is anxious to return to London for another engagement.

"It was the most wonderful experience of my life," said Miss Holmes to the writer yesterday, in the restful seclusion of her hotel. "In those months I spent in London I saw, heard and went through enough to last a lifetime, from the moment the *St. Louis* left her pier here until the *Rotterdam* brought us home a few days ago. There was something unusual, something thrilling to remember each day.

"It was a warm, rather unpleasant voyage during those early August days—we sailed Aug 4. As we neared the dreaded war zone many slept on deck, but our fear of submarines was largely dispelled by the knowledge that the stars and stripes were blazing eloquently from our port and starboard. We arrived safely at Liverpool and thence on to London where we learned that one of our fellow passengers had been arrested as a German spy and sentenced to be shot in the Tower."

The actress spoke of the kindly reception given the play at its premiere. She has opened five times in New York productions but this first performance in London, as she explained, eclipsed them all in friendliness displayed. "The public loved our play and company and the critics were most lavish in their praise, many declaring it the best play and cast ever sent over from America.

"We all felt we couldn't be happier at work, but the sadness around us brought us quickly to a realization of the awfulness of war. What right had we to be smugly complacent when those upon whom we depended for patronage were daily losing loved ones?"

During her engagement Miss Holmes witnessed two Zeppelin raids. At one time she narrowly escaped death from the missiles hurled down.

"The Zeppelins were not at first taken seriously in London. The idea that they could reach the city was pooh-poohed by all. Were not powerful anti-aircraft guns stationed on all high buildings? But! they did come. At the time of the first raid the final curtain was being lowered on 'Kick In,' and the audience was making its way to the street, when we heard the screaming sound of exploding bombs and the deafening din of the anti-aircraft guns. Rushing out we saw the hideous cigar-shape balloon flying down toward Liverpool station, leaving streams of fire in its wake.

"The theatrical business was badly affected by the raid and for many weeks people kept to their homes. Gradually, however, their courage returned when they were confidently assured by the military authorities that all danger was over. As a result the second raid came with the force of a thunderbolt and found London unprepared.

"It was a quiet night. The audience was large and enthusiastic. Mr. Arnold, who played Charlie, and I were on the stage. We heard the faint whirr of a motor, but paid no attention to it. Then before any of us realized what was happening there came a terrific explosion. A bomb had been dropped within 85 feet of the theater. The audience rose in one mass. I saw Mr. Arnold rush by me as I stood, rooted like steel in the doorway. Somehow, I managed to step on the stage with Ramsey Wallace and we assured the people they were safer inside. As the orchestra struck up a tune, many of the audience returned to their seats and we continued the play amid great cheers.

"Though we would all be glad to see the war ended," concluded Miss Holmes, "it has been of inestimable value to American playwrights. Their road in London is no longer paved with merely good intentions. Beneath the superficial exterior there now lies a firm foundation of successful accomplishment. And now the London theatergoing public has come to rely almost entirely upon Americans for its entertainment."

L. R. R.

POPULAR MANAGERS

News of the appointment of Mr. Harry Henkel to the position of Manager of the Academy of Music at Baltimore to succeed Tunis F. Dean, who resigned Jan. 1, to accept a position in New York, will be hailed with delight by his friends in the profession. Mr. Henkel's promotion is deserved, as he has worked faithfully and conscientiously for years in the interests of Mr. Sam'l F. Nixon, in the capacity of assistant manager at the Academy. His record during these years was marked by an unusual efficiency, and an ability

MR. HARRY A. HENKEL,

The New Manager of the Baltimore Academy of Music, Successor to Mr. Tunis F. Dean, Recently Resigned.

to secure most successful results with any undertaking which came under his supervision. He was always alert, and continually on the job. Possessed of an extremely ingratiating personality, he has won hosts of friends. His unfailing courtesy, kindness, and excellent business judgment, displayed in all matters calling for his attention, have at last brought their reward. An avalanche of congratulatory letters and telegrams poured in upon him on his promotion. Being a native Baltimorean, and having seen many years' service in the theatrical business from all sides, he is especially well qualified for the position of manager. Baltimore is greatful to Sam'l F. Nixon for appointing one so able, so generally well liked as Harry Henkel. He has the good will of every local theatergoer.

I BARTON KREIS.

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life*

MIRROR 1916 CREDENTIAL

Every representative of the New York Dramatic Mirror, who is authorized to act in this paper's interest for the year 1916, has received a credential bearing in large figures on its face the year's date. Managers and members of the profession will please note that all authorized correspondents of this publication have the new credential; and any one presenting the 1915 credential is not authorized to represent THE MIRROR in any way.

THE PLAY, WHO AND WHAT

As long as there is a play and a theater in which to present it, there will be wiseacres to tell the playwright, the producer and the manager how each might have done better or worse. The same is true of every line of business that hangs in the balance.

If the business has become established, there is no cavil unless it be about the motive of the builder of the fortune. But here comes in the difference between the play and the commercial or financial transaction—if the play that has been produced by one star and a well equipped company is a money-getter, we are told by the carpers that it would have been different hod some other star with another company tried to make it go. If the play has a run that comes up to managerial expectations, unlike the business venture that has won, it is taken off the stage for something new. This condition is brought about by the manager and the theatergoer, for it must be confessed that American playgoers are everlastingly crying for something different.

Not long ago we read somewhere that when JOHN DREW ceases to play it will be a bitter blow at the British playwrights. Nobody but DREW can ever keep the "dreary stuff before the public," said the writer. If this be so, what a lot of wooden heads there are in this country. It is to say that because JOHN DREW is in the play that we take it in regardless of its imperfections. In another way, it comes to this: it is the personality, not the play, that wins. Does anyobdy believe this?

That the actor who assumes the responsible role is a living or a killing factor in the play in which he appears, no one can successfully deny. But can he make a "dreary" production go simply because he is a virile actor? The writer referred to thinks so. One answer to the writer is, that an actor of Mr. DREW's equipment will not for long be seen or heard in "dreary stuff."

After all is said, the concrete fact about the success or failure of a play is the opinion of the public that systematically goes to the theater. This public sees the play from an angle which is the very antipode of the critic. The latter, not with any intent to harm, attends the production invested with all of the appliances in his craft, that the surgeon carries in his, to the operating room. The public goes for recreation or amusement,

To get either, the play must have in it that indefinable something which the public feels is for the better condition in life. A reviewer who said the average man judges a play for more by the intelligence of the heart than by that of the head, was on the right road. The average manager too often loses this perspective. He is too frequently actuated by a motive foreign to the playgoer. He is in with the "organization" that sends out all sorts of combinations to present to the smaller cities the play which was a success in the hands of capable actors in the larger cities.

What's the remedy—what is it which must, at the last, "elevate the stage," if we may go back to the old vintage? Professor THOMAS H. DICKINSON, in his "The Case of the American Drama," has a view of the solution in his statement, "We see in all our large cities spontaneous dramatic associations, which are the nursing grounds of a coming American drama. The time may not be just yet, but it is coming and cannot be so very far distant."

There is more truth in this than some managers may care to admit. There is not an issue of THE DRAMATIC MIRROR which does not contain a report of the successful production of a play that has been put on after careful rehearsal by a local dramatic association.

"THE MIRROR'S" ALLY

Mr. Tom Waller, the trenchant dramatic editor of the *Louisville Courier-Journal*, copies in his department the editorial in THE MIRROR of Dec. 18, "Sunday Amusements," and comments with truth and vigor upon the attitude of THE MIRROR, on the war waged against Sunday Amusements by Prohibitionists. A part of Mr. Waller's is appended and deserves the support of the profession:

Sunday amusements—baseball as well as theaters and "movies"—must be opposed by any prohibitionist who is thoroughly imbued with the spirit of his party, and thoroughly consistent. Crusades for State-wide or "constitutional" prohibition are based only in part upon the economic and hygienic aspects of intemperance. They are based quite as much upon the puritan sentiment against allowing the other fellow to indulge in practices which seem to the crusader sinful, and arouse his moral indignation. The Sunday theater, however respectable; the Sunday picture show, regardless of the subject of the films; Sunday baseball, Sunday golf, even Sunday motoring for pleasure, are all in the same category in the mind of the enthusiastic and consistent prohibitionist. For he is—whenever he is a sincere propagandist and not a mere office seeker—a thoroughgoing puritan! as firm a believer in the enforcement of the "general rules of righteousness" as was any member of the New Haven colony in the period which provoked the Rev. Samuel Peters to write his satirical "General History of Connecticut." The prohibitionist who does not believe that laws regulating personal indulgences are permissible and praiseworthy, upon moral grounds purely, and without any regard to considerations of economy or public health, and believe it as profoundly as Thomas Cartwright believed that Presbyterianism was the only right form of religion is only half-baked in his philosophy, and is "rara avis" in his party. If he does not believe in putting down wordly and ungodly doings as Cotton Mather believed in putting down witches and witchcraft he lacks the spirit which makes the existence of his party, as a vehicle for office seekers, possible. If he is not as firmly of the opinion that the heretic has no rights as was Inquisitor-General Torquemada he must be a man whose breadth of mind is far greater than his depth of feeling. To the typical prohibitionist worldly amusements on Sunday can but appear flagrantly in violation of the "general rules of righteousness." The theatrical newspapers and periodicals which view with alarm the probability of a general movement against the Sunday "show" in prohibition States are agitated not without reason.

BOOK REVIEW

HEROINES OF THE MODERN STAGE, by Forrest Izard. Boston. Sturgis & Walton Co., New York. Price $1.50; postpaid $1.65.

The volume contains biographies and illustrations of Bernhardt, Modjeska, Ellen Terry, Rejane, Duse, Ada Rehan, Mary Anderson, Mrs. Fiske, Julia Marlowe, and Maude Adams, and a chapter on such celebrities as Sothern, Skinner, Warfield, John Drew, Henry Miller, Robert Mantell, William Gillette, Hackett Faversham, Ethel Barrymore, Margaret Anglin, Edith Wynne Matthison, Nazimova, Grace George, Laura Hope Crews, Rose Stahl, Margaret Illington, Elsie Ferguson, Frances Starr, Jane Cowl, Laurette Taylor, Helen Ware, Irene Fenwick, Emma Dunn and others—a goodly showing.

In the Appendix, Mr. Izard gives us a hurried but holding review of the first English actresses, and the change in the actor's social status.

The volume is something more than the title indicates, for Mr. Izard is a newspaper writer and a critic with a style all his own. He has met nearly all of the people of whom he writes. The book is not voluminous—all the better for that. It is just the kind that will interest the profession, and exactly the sort that will make a valuable acquisition to the library of anybody who keeps the pace. Mr. Izard is one of the editors of The Youth's Companion and the Boston Correspondent of THE DRAMATIC MIRROR.

STILL THE PRECEPTOR

(*From the Chicago Vaudeville Breeze.*)

Variety classes THE DRAMATIC MIRROR as the "preceptor" of American dramatic papers, which is an echo of a statement made in the Fall issue of *The Breeze*. That THE MIRROR is edited in a scholarly style and is entitled to more substantial support than it receives is a kind word which is a concession in such an article as *Variety* puts out.

MARRIAGES

Miss Helen Gleason, leading lady at the Empress, of Fort Wayne, Ind., and Mr. McLain Gates, leading man of the same house. It happened Nov. 23 last, and they have "just mentioned" it.

The marriage of Miss Laetitia McDonald and Wallace Irwin of New York was celebrated Jan. 5 at the home of the bride's parents, Mr. and Mrs. Donald McDonald, in Louisville, Ky. Mr. Irwin has been well known as a verse writer and magazine contributor for the last fifteen years.

DEATHS

PITTSBURGH, PA. (*Special*).—Mrs. Charles B. Cook, familiarly known among old-time show people as Katy Sullivan, died here Dec. 17. Mrs. Cook for many years kept a theatrical boarding house in Sixth Avenue, Pittsburgh, having succeeded her mother, Mrs. Mary Sullivan. Thus two generations entertained traveling players in a way that made the actor regard their establishment as home. Mrs. Cook was married in 1894. Her husband is well known to circus folk, having been associated with P. T. Barnum, Adam Forepaugh, Dan Costello, and other showmen. Both he and his wife at different times had the candy privileges with the big circuses, and by her musical gifts, Mrs. Cook aided many performers in voice culture and piano.

SMYTHE—William Smythe, treasurer of the Pittsburgh Gayety Theater in Pittsburgh, Pa., and formerly of the Folly Theater in Brooklyn, died Jan. 5, at the home of his sister, Mrs. Margaret Clark, 809 Jefferson Avenue, Brooklyn. He was forty-nine years old.

SCHUMANN-HEINK.—Hans Schumann-Heink, son of Mme. Schumann-Heink, died in San Diego, Cal., Jan. 8 of pneumonia. He was twenty-eight years old and leaves a wife and two children.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

P. DUFFY, Red Bank, Can.—Ada Rehan has not apeared on the stage since 1906.

A. W.—David Belasco is not connected with any schools of acting.

"FRITZI", Buffalo.—We have no record of Marshall Birmingham.

H. G. G., Philadelphia.—Violet Barney is with the Wadsworth stock, New York City.

I. D., Allston, Mass.—We are unable to give you the address of Margaret Brady (Dolly Dorsey). We have no record of her.

B. J. H., Pittston, Pa.—Frances White plays the role of Fannie Ward in "The New Adventures of Wallingford," the Pathe motion picture.

G. MITCHELL, New York City.—"Quinney's" opened at Maxine Elliott's Theater, New York City, on October 18, 1915, and continued there until November 27, 1915.

G. C., Hornell, N. Y.—Stanley Bass Hamilton is with "Peg o'My Heart." A letter addressed to him in our care will be forwarded.

F. K., Reading, Pa.—In the cast of the motion picture version of "The High Road" were: Valli Valli, Frank Elliot, and C. H. Brennon.

PITTSBURGH READER.—(1) Saxone Moreland is playing with Margaret Anglin. (2) Katherine Kaelred is appearing in motion pictures. (3) We do not know where Mary Hall is at present.

W. BOYKIN, N. Y. C.—Cyril Scott played the leading role in "The Prince Chap" when it was produced in New York City. Our records do not show that either William Elliott or Elliot Dexter ever appeared in that part.

J. G. R., Northampton, Mass.—(1) T. W. Robertson is the author of "Caste." (2) We can not give you the date of the premiere performance of "Way Down East." It was first produced in New York City at the Manhattan Theater on February 7, 1898.

NEW JERSEY Reader.—According to our records Valerie Valaire was last with the Arthur Chatterton Stock company and Beulah Monroe with the Forsberg Players, Newark, N. J. We do not know where Louise Marshall is.

J. P. MOLLETTE, Springfield, Mass.—The following is a brief outline of Mary Pickford's career before she appeared in motion pictures. She made her stage debut with the Valentine stock, Toronto, at the age of five. Later she played in "The Little Red School House," "The Fatal Wedding," "The Warrens of Virginia," and with Chauncey Olcott.

JULIAN KEAN, Montreal.—"The Last of the Rohans" was produced on August 31, 1899, with the following cast: Andrew Mack, B. T. Ringgold, Edwin Brandt, George Deyo, Ernest E. Warde, E. H. Aiken, James Vincent, W. J. Mason, Thomas E. Jackson, John Vance, Harry Sutter, Josephine Lovett, Mrs. Samuel Charles, Georgia Olp, and Jennie Satterlee.

E. E. VORNDRAN, Pittsburgh.—The synopsis of scenes for "A Perfect Lady" is: Act 1—The railway station at Sycamore Junction, Montgomery County, Kansas. A morning in April. Act 2—Miss Higgins's Ice Cream Cabaret in Sycamore. An afternoon in May. Act 3—Miss Higgins's Jardin de Danse in Sycamore. An afternoon in June. Act 4—The parsonage in Sycamore. Evening of the same day.

MARJORIE, M., Montreal, Quebec, Can.—1. Yes, Dorothy Shoemaker, who is appearing in the playlet, "The Passion Play of Washington Square," is the same actress who was in stock in Montreal. She has also been with the Albee stock in Providence, R. I., and with the Orpheum stock in Philadelphia. 2. We do not know where Lillian Kemble and Charles Mackey are. The last address we had for them was with His Majesty's stock, Montreal. 3. Pauline Frederick will appear indefinitely in motion pictures with the Famous Players Film Company.

ACTORS' FUND BENEFIT

The annual benefit in behalf of the Actors' Fund of America will take place on Friday afternoon, Jan. 28, at the Forty-fourth Street theater. Daniel Frohman, the President of the Fund is preparing a program of special novelties.

MRS. FISKE COMING

Will Be Seen At Gaiety Theater, Jan. 18 In "Erstwhile Susan"

Mrs. Fiske's first appearance here in more than two years will be made at the Gaiety Theater on Tuesday, Jan. 18, in "Erstwhile Susan," under the management of Corey Williams and Riter. She has not acted here since the production of "Mrs. Bumstead Leigh."

"Erstwhile Susan" is a play of Pennsylvania Dutch life by Marion de Forest, founded upon a novel by Helen R. Martin named "Barnabetta." Supporting Mrs. Fiske will be John Cope, Madeline Delmar, Edward Robins, John D. Murphy, Robert Stowe Gill and Hugh Chilvers.

DEATH OF ALBERT J. SPENCER

Albert J. Spencer, well-known theatrical manager, died of pneumonia, Dec. 26, at his home, 530 West 174th Street, at the age of fifty-seven. For the last four seasons he was manager for William Hodge in "The Man from Home" and "The Road to Happiness."

Mr. Spencer was born in Lisbon, N. Y., and studied medicine at Columbia University. After his graduation he practiced as a physician at Malone, N. Y. Later, he took up theatrical work, and became manager for the late Frank Mayo. Afterwards he was resident manager of the Broadway Theater under Jacob Litt. He revived "M'liss" in 1900. In later years he joined Liebler and Company and was manager for Arnold Daly and other stars. He became associated with the Shuberts several years ago. His wife and a son survive him.

ACTORS' CHURCH ALLIANCE

The annual meeting of the National Council of the Actors' Church Alliance and of the Board of Directors of the New York Chapter, will be held on Thursday evening, Jan. 13, at 8 o'clock at Ascension Memorial Church, West Forty-third Street near Eighth Avenue. The Right Rev. Charles Sumner Burch will preside and addresses will be given by prominent speakers. Annual reports will be delivered by the various officers and an election of officers for the ensuing year will be held.

The January service will be held at St. Andrew's Methodist-Episcopal Church, Seventy-sixth Street and Broadway on Sunday evening, Jan. 16, at 8 o'clock. The pastor, Rev. Fred Winslow Adams will preach on "Love Stories in the Bible." Music will be furnished by the regular choir under the direction of Alfred G. Robyn, organist.

RECEIVER FOR HAMMERSTEIN

Nathaniel A. Eisberg, a lawyer, of 27 William Street, has been appointed as receiver for Oscar Hammerstein by Judge Mayer in the Federal District Court. The action followed the filing of a petition in bankruptcy against him on Jan. 4 by the American Seating Company.

The petition alleged that Mr. Hammerstein owns stock in the Manhattan Opera House and the Lexington Avenue Opera House, pledged as security for a loan of $75,000; that the properties of the corporations are heavily mortgaged, and that his equities will not exceed $40,000.

LEASES CRITERION THEATER

James K. Hackett and George C. Tyler have leased from Klaw and Erlanger the Criterion Theater and plan to present there this season a series of plays, beginning with "Macbeth" in which Mr. Hackett and Viola Allen will appear. This revival will be followed by Brandon Tynan's play, "The Melody of Youth."

ROSE STAHL BUYS REAL ESTATE

Rose Stahl has prchased the residence of A. K. Fox at Bayside Park, Bayside, L. I. The house, which overlooks Little Neck Bay, was held at $15,000. Miss Stahl has also bought four lots at the corner of Bradish avenue and Pullis avenue, Bayside, and adjoining the Fox residence.

"HER PRICE" CLOSES SUDDENLY

"Her Price," in which Emma Dunn played the leading role, closed suddenly in Rochester, Jan. 5. It is said that the management was two weeks in arrears in salaries and the members of the company declined to play unless they were paid. The case has been referred to the Actors' Equity Association.

SOCIALISTS TO GIVE PLAYS

The Socialist Party of America has arranged, through its National office in Chicago to present Julius Hopp's plays "Poor People" and "The Brotherhood of Man" as propaganda for its cause. The plays will be acted by the local organizations.

"HOLLIDAY" AT ANOTHER HOUSE

When George M. Cohan's new musical review is produced early in February at the Astor Theater, "Hit-the-Trail Holliday" will be transferred to another Broadway house.

MME. STRINDBERG TO PRODUCE

Madame August Strindberg, widow of the late Swedish author and dramatist, is planning to present a group of her husband's plays in New York. The season will begin early in February with "Easter," which will have a special production, under the auspices of the Stage Society of New York.

NAZIMOVA TO PRODUCE

Preparing to Appear in New York Shortly in New Play Under Her Own Direction

Mme. Nazimova is the latest star to develop managerial ambitions. Following the example of James K. Hackett and Viola Allen, who are to present "Macbeth" at the Criterion Theater, and Robert Hilliard, who is offering "The Pride of Race" at the Maxine Elliott, Mme. Nazimova is to produce in New York shortly a new play in which she will take the leading role. For the past forty weeks the Russian actress has been appearing in vaudeville in Marion Craig Wentworth's one-act tragedy, "War Brides." Her salary is said to have been around the $2,000 a week mark. It is the money saved from her vaudeville season that is financing her latest plan.

Preparations for her venture are in progress. A cast of well-known players is being selected and a theater is being negotiated for. Charles Bryant, who is the husband of Mme. Nazimova, and who has been playing in vaudeville with her, will probably be chosen for a leading part.

Since Mme. Nazimova made her English-speaking debut in 1906 in "Hedda Gabler" at the Princess Theater, under the direction of Henry Miller, she has played under the management of the Shuberts, Charles Frohman, and the Lieblers. In 1910, under the Shubert direction, she opened the Nazimova Theater, now the Thirty-ninth Street, in "Little Eyolf." In 1911 she joined the Frohman forces and starred successively in "The Marionettes" and "Bella Donna." Last season she appeared under the management of the Liebler company in B. MacDonald Hastings's drama, "That Sort." Her season in this play was brought to a close by the failure of the Lieblers, and she entered vaudeville in "War Brides," in which she has been immensely successful.

CHANGES MANAGEMENT

Marie Tempest Leaves Frohman Company to Appear Under Direction of Elisabeth Marbury

Marie Tempest has left the management of Charles Frohman. At the conclusion of her vaudeville engagement about February 15 she will apear in a new play under the direction of Elisabeth Marbury. With the acquisition of Miss Tempest, Miss Marbury proves that she is not confining her activities solely to presenting musical comedies.

Miss Tempest began her engagement under the Frohman banner last September at the Lyceum Theater in "The Duke of Killiekrankie" and "Rosalind." She played several weeks here to moderately successful business and then went upon a tour of the principal cities. She closed her season in Boston a few weeks ago. Since then she has been conducting negotiations with the United Booking Office with a view to appearing in vaudeville. THE MIRROR was the first to state authoritatively that Miss Tempest was to enter vaudeville and now it is the first to announce that she is to leave it to play under Miss Marbury's management.

The name of Miss Tempest's vehicle is not known but it is said to be a comedy, by a well known playwright, providing her with a role similar to that in which she appeared in "The Marriage of Kitty."

Miss Tempest played her first engagement under Charles Frohman's management in 1902 when she appeared at the Duke of York's Theater, London, in "The Marriage of Kitty." She remained under his direction until 1911, playing in both England and the United States in such comedies as "Mrs. Dot," "Penelope," "Angela," "All-of-a-Sudden Peggy," and "The Truth." In 1911 she obtained her release from Mr. Frohman to play the part of Becky Sharp in The New Theater Company's revival of "Vanity Fair." Before Mr. Frohman perished on the Lusitania he arranged to present Miss Tempest, Graham Browne, Francis Wilson, and Ann Murdock in an elaborate revival of Robert Marchall's comedy, "The Duke of Killiekrankie." His plan was carried out by his business executors with the exception that Francis Wilson retired from the cast in favor of Ferdinand Gottschalk and Miss Murdock was selected for the stellar role in another play.

BELASCO GETS NEW PLAY

To Produce "The Wanderer," a Poetic Biblical Drama by Maurice V. Samuels

David Belasco has accepted for early production a new play by Maurice V. Samuels, entitled "The Wanderers." It is a poetic Biblical drama in three acts.

Mr. Samuels is a native of San Francisco. He was graduated from the University of California as an attorney-at-law but gave up legal practice a few years ago to devote his attention to playwriting.

NEW WOODS PLAY

To Produce "Fools," a Drama by William Anthony McGuire

A. H. Woods will produce shortly a new drama by William Anthony McGuire, entitled "Fools." Mr. McGuire is the author of "The Heights," a play in which Frank Keenan appeared some years ago, and "The Man Without a Country," a dramatization of Edward Everett Hale's story, which is being presented in vaudeville.

CARLE IN COHAN REVUE

Richard Carle has been engaged for a leading role in George M. Cohan's new revue which Cohan and Harris will produce early in March at the Astor Theater.

MUSICAL PLAY REOPENS

"The Road to Mandalay," a musical play by William H. Post, formerly known as "Tit for Tat," reopened in Lexington, Ky., this week. The piece has been rewritten since its original presentation.

LEAH WINSLOW WRITES PLAY

Leah Winslow, who has been playing the leading feminine role in "A Full House" on tour, has written a play called "The Tidal Wave" which will shortly be produced on Broadway.

NEW PLAY BY H. I. DODGE

A new play by Henry Irving Dodge, entitled "The Recoil," was produced by Frank Wilcox last Monday night at Mount Vernon, N. Y. Among those who played prominent parts were William Thompson, Charles Miller, George Graham, and Edward Donnelly.

"JUST A WOMAN" AT 48th STREET

Eugene Walter's play "Just a Woman" will be given its New York premiere by the Shuberts at the Forty-eighth Street Theater on Monday night, Jan. 17.

ABORN TO PRODUCE PLAY

Accepts Drama by Owen Davis and Robert H. Davis Entitled "Any House"

Sargent Aborn has accepted for production a new play written by Owen Davis, author of "The Family Cupboard" and "Sinners," and Robert H. Davis, called "Any House." It will be presented in New York early in February.

"Any House" is not another "modern morality play," as its title might imply, but presents itself through realism rather than allegory. The central figure is a dual character, representing the sinister side of a business man who works out his own regeneration.

ONE NIGHT STANDS

"The Blindness of Virtue" played a week of one-night stands and closed Jan. 2, at Waukesha, Wis.

Lew Shanks is featured in "The Whole Damn Family," which opened recently in Indiana one-night stands.

Merle H. Norton has secured the one-night stand rights for "The Natural Law" for next season.

Murray and Douglas's "The Rosary" has closed.

"The Littlest Rebel," which opened Christmas day at Battle Creek, Mich., only remained out a week.

FRENCH PLAY FOR ACTORS' FUND

One of the short plays to be given at the benefit for the Actors' Fund at the Forty-fourth Street Theater, on Jan. 28, is called, "The Barber of Beriac." It is from the French, and will be played in English by Else Adler, prima donna of "Around the Map," and Arnold Korff, of the Irving Place Theater.

IN "THE OHIO LADY"

Rehearsals have begun of "The Ohio Lady," the new play by Booth Tarkington and Julian Street, which Klaw and Erlanger and George C. Tyler will produce. In the cast are Mary Nash, Howard Kyle, Eugene O'Brien, John Flood, Grace Filkins, Nellie McHenry, Evelyn Pyle, Everett Butterfield, Ethel Intropodi, George Abbott, Menifee Johnson and Leslie Ryecroft.

RECORD AT THE HIP

"Hip Hip Hooray" will celebrate its two hundredth performance at the Hippodrome next Wednesday night. Over nine hundred thousand people have seen the spectacle and eighty thousand tickets are sold in advance.

ON THE RIALTO

HEY! BY GUM!

Over thirty representatives of the Wrigley Spearmint Company attended the performance of "A World of Pleasure" at the Winter Garden last night.

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A PUBLICITY WELL GONE DRY.

The following notice has been tacked to the call board at the Princess Theater: "Very important: To the members of the 'Very Good Eddie' company.—Do not lose your jewelry—if you have any. And if you ever should lose it, keep quiet about it. Members of the Marbury-Comstock companies are not permitted to advertise publicly for lost jewels or have their names appear in the newspapers in connection with such losses. Please remember that this form of publicity is absolutely taboo." By order of F. Ray Comstock.

♠

Joseph J. Pfister, MIRROR correspondent in St. Paul, sends details of a recent performance of "Grumpy" in Moose Jaw, Canada, which took place in a moving picture theater.

"In order to break a long 'jump,'" writes Mr. Pfister, "'Grumpy' was hurriedly booked at Moose Jaw, Canada, recently, according to Mr. Maude's manager, Theodore Barter. As it was nearly seven o'clock when the company arrived, there was not time to have the scenery hauled to the theater, and the house 'sets,' such as they were, had to be used. The performance was given at the Majestic, ordinarily used for motion pictures, and signs such as 'We know our stage is rotten, how is your show?' confronted the actors. The curtain was of the old type which rolled up jerkily from the bottom. But to prove that a meritorious attraction can draw good patronage even though the presentation facilities are not of the best, the receipts amounted to $1,247."

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A lady correspondent writes to inquire why THE MIRROR has not published the names of numerous English players who are serving their country in the war, and submits a number of names as proof that English actors are performing their loyal duty. The lady is informed that THE MIRROR has from time to time reprinted lists from the London *Stage* of actor-soldiers and individuals well known on the American stage fighting on land and water; in fact, as often as such names have become available. It is evident that she is only a casual reader of THE MIRROR, and we advise her to read its columns more carefully before she finds fault. It is said that about 1,100 players are serving their King and country. The very first English actor to leave the United States to take up arms was Guy Standing, and THE MIRROR promptly announced his departure.

♠

The Winter Garden did not provide all the theatrical entertainment which Harry Kendall Thaw witnessed on his recent trip to New York. He also saw "The Devil's Garden" at the Harris Theater. After the performance, Thaw was asked if the play presented a reasonably accurate picture of man's remorse following homicide.

"It is my opinion," said Mr. Thaw, "that a man's conscience would not torment him after he had murdered the seducer of his wife. I suppose a man might be annoyed as he occasionally thought of the murder, but why should he appear to be suffering the torments of the damned, as the leading character in the play appears to portray? Such a powerful man as Lyn Harding should not be feeling the anguish that he puts into the last act. If the character of Dale had been played by a weakling, then I should think there might be some excuse, but Harding's anguish seems to me a bit overdone. I think the voice off stage moaning, 'Whose is the black heart now?' is extremely foolish and not a little annoying.

"I think Harding loses the sympathy of the audience when he gives way to his feeling as he hears the voice of an avenging conscience. If he had repulsed his ward when she professed her love for him, he would have been able to hold the sympathy of the audience, and then there would have been no occasion for that awful voice off stage. But I suppose, then, the play would have lost its punch.

"The acting of Miss Albertson, Miss O'Brien, and Mr. Harding is superb. I liked it so much that I intend to see it again the next time I am in New York."

THE FIRST NIGHTER

"BUNNY"

A Comedy in Three Acts by Austin Strong. Staged by the Author and Produced by William Harris, Jr., at the Hudson Theater, January 4.

Mr. McComas ..... Jack McGraw
Jennie ..... Eva Le Gallienne
Charles Nathaniel Disney, M. A. ..... Lewis S. Stone
The Bishop of Headington ..... George Kay
Lieutenant Richard de Crespigney ..... Claude Beerbohm
Lord MacDonald Dicey ..... Henry Stephenson
The Bailiff ..... Harold Hubert
Kate Cavanaugh ..... Hilda Spong
Sylvia de Crespigney ..... Gypsy O'Brien
Polly ..... Olive Murray
Wilson ..... Kenneth Lee
Colonel Lord Fromer ..... William H. Sams
Lady Stewart ..... Kate Wingfield

Also We Meet

A Milkman ..... A. Shrubb
A Postman ..... F. Hale
A Policeman ..... H. Wilcox
A Woman ..... Jeanette Lewis
A Cabby ..... A. Kling
A Cat's Meat Man ..... Bouve Souther

The scene is laid in a second-hand book shop on the corner of Cardinal Cap Lane and Grub Street in a small town near London.

Time.—A June day of the Year 1847.

Act. I.—Morning. Act II.—A few minutes later. Act III.—A few seconds later.

Mr. Austin Strong is out with a new romantic comedy, "Bunny," in which Lewis S. Stone is featured as a fantastic cross between the keeper of a second-hand book-store and the gallant lover of Sylvia de Crespigney—one of those impossibly forgetful, unselfish, generous beings who periodically appear in literature to reproach us with our own grasping and selfish dispositions. Mr. Strong breathed in his romance in the environment of Robert Louis Stevenson and loves the lavender and brocade of old romance, in which he has found his special field. But the reverse side of this picture is that it is exceptional for one of these quaint paintings to find the right setting in the niche of our humdrum temples of amusement; dedicated as they are to the drab hues of realism.

The three acts take place in an old bookshop, the most poetic sort of place imaginable, with books on the sides, overhead, on balconies and in shelves in the show window looking on the street. And here Bunny lives with his coltish young slavey, Jennie, indulging in dreams of Sylvia and pouring out his soul in the pages of a manuscript romance, on which his life's ambition is staken. He has sacrificed everything for his adored Sylvia without her knowing it, until her worthless brother Richard extorts the last thirty or forty guineas from him to fit her out for her marriage to Col. Lord Fromer, never telling Bunny the true object of his extortion.

While the bum bailiff is in the house to close down on his shop, Sylvia on the morning of her wedding day cannot resist the temptation of calling on her old friend and child companion. Through the rich blarney of Kate Cavanagh, the sweetheart of his true friend, Lord Dicey, Bunny discovers how he has been misused by Sylvia's rascally brother, and that she is to be married that day to that rake, Lord Fromer; and when he ascertains from Sylvia's own lips that she isn't at all in love with the man, he locks her up in an adjacent room and defies Fromer, her mother, brother and a street mob to take her to church for the wedding.

But, alas! he must yield to superior forces, and after emptying an old derringer at his beastly rival and being almost torn to pieces, he is forced to see Sylvia carried off to her fate. No one remains to console him but Lord Dicey and Kate Cavanaugh, and when they are gone to attend the wedding, he is left alone to contemplate all kinds of desperate steps, like Hamlet.

But romance doesn't stop at minor obstacles. In the dreariest hour of the forlorn life of this unhappy bookworm he is told that his novel has made a phenomenal hit with the reading world, and that he is rich. And at the eleventh hour Sylvia rushes in in her bridals, and tossing her bridal bouquet to the winds, falls around Bunny's neck, and the two escape by a carriage to become man and wife at the nearest magistrate's.

The scene of this quaint and curious romance is a suburb of London in the year 1847, and the story is worked out with every detail calculated to make it atmospherically impressive and real. It is also well acted, not only by Mr. Stone as the curious lover, but by Hilda Spong as the rosy-cheeked, bantering Kate Cavanaugh, Gypsy O'Brien, as Sylvia, and Henry Stephenson as Lord Dicey. Also some quaint characters suggestive of Dickens are introduced in the persons of the bailiff and the slavey. There are touches of James M. Barrie in the work, and a little of the poetic charm of "Quality Street," but there is also a good deal that is mechanical and almost childish, and the final union of the lovers is certainly a bit far-fetched. Of course you are not expected to take it seriously; fantasies are mere figments of imaginative brains; but they must convey the impression of probability and there must be no self contradiction. Underneath all fancy must lie the principles of eternal truth. "Bunny" would be more charming if the author did not presume too far that all men are children.

Mr. Stone is lacking in a certain ripeness of method to be wholly persuasive, although he is very acceptable; the real joy of the performance was Hilda Spong in the fullness of her brogue and a personal charm that improves with time. Miss Le Gallienne made a distinct hit as the slavey, though in her impetuousity she becomes sometimes a little too coltish. Miss O'Brien is very pleasing as Sylvia and Lord Dicey is excellently acted by Henry Stephenson. No fault can be found with any member of the cast, even the smaller roles being played with care and ability.

ACADEMY MATINEE

First Performance, Season 1915-1916, by the American Academy of Dramatic Arts and the Empire Dramatic School. At the Lyceum Theater, Jan. 7.

"Between the Soup and the Savoury"

A Play in one act, by Gertrude Jennings.

The Cook (Marie) ..... Lila Eccles
The Parlormaid (Ada) ..... Elna Magnuson
The Kitchenmaid (Emily) ..... Ethel Remey

"A Great Experiment"

A Comedy in three acts, by George Paston.

Dr. Lomax ..... John B. Litel
Jim Bradley ..... Patterson McNutt
Claude Goring ..... Francis Littleton
Colonel Brereton ..... Clifford Bennett
Fred Henslowe ..... C. Walton Vail
Robina Fleming ..... Jane Warrington
Mrs. Desmond ..... Juliet Singleton
Ethel Warrender ..... Marie Louise Pecheur
Mrs. Henslowe ..... Theda Cocroft
Mrs. Pershore ..... Ethel Remey
Muriel Tatham ..... Madalynne D. Conner
Maid ..... Olga Newton

The pupils of the American Academy of Dramatic Arts were afforded splendid scope for clever characterization in the double bill which opened the thirty-second season of the institution last Friday afternoon. Acting honors went to the feminine members who, in most cases played with easy grace and naturalness. Self-consciousness marred the impersonations of the male performers.

"Between the Soup and the Savoury" proved an interesting little episode of a scullery in the home of a wealthy Briton. The action, which took place during the serving of the evening meal concerned an imaginary romance of the kitchen maid. Long deprived of the bliss of young love, she has "borrowed" the love letters of her mistress in order to experience the ecstasy of reading amorous admiration. Her colleagues, the cook and the parlor maid, hearing the letters read, are skeptical of her "secret lover's reality" and, finally under effective persuasion, she confesses to the cook that she innocently purloined the letters. Ethel Remey gave an excellent performance of the kitchen maid though she lacked the spontaneity essential to its best interpretation. Lila Eccles was admirable as the cook, and Elna Magnuson brought assurance and comeliness to the part of the parlor maid.

"A Great Experiment" was an amusing comedy of the triumph of art over nature. Robina Fleming, a bachelor literary woman who affected plainness of appearance as a necessary quality of bohemianism, is persuaded by her friend Mrs. Desmond to take advantage of cosmetics and fashionable clothes as the first aids in winning the elusive male. From a woman of dowdy apparel she is transformed into a stylish beauty with the result that she is never wanting the attention of man. The obvious humor and situations were relieved by the convincing performance of Jane Warrington as Robina Fleming. Her acting, in its delightful ease and naturalness would have done credit to a professional of many years standing. Juliet Singleton was capital as Mrs. Desmond. Marie Louise Pecheur was a winsome Ethel Warrender and Ethel Remey made a particularly gracious Mrs. Pershore.

KITTY CHEATHAM

Kitty Cheatham gave her second holiday recital at the Lyceum Theater, on Monday, Jan. 3. Her programme ranged from little episodes of child life in song and excerpts from Lewis Carroll's "Alice in Wonderland," to old negro songs and stories, including, of course, Joel Chandler Harris's tale of Br'er Rabbit and the wonderful tar baby, and Paul Lawrence Dunbar's "When Malinda Sings." All these were done with tender sympathy and understanding.

Miss Cheatham spoke of the comparatively recent entrance of art into literature for children and particularly of Kipling and Stevenson. She gave two leaves from Stevenson's imaginative "Child's Garden of Verses," "The Friendly Cow," and "The Marching Song," set to music by Graham Peil and Edward Falck.

Something of the depth of Miss Cheatham's art was revealed in her adaptation of Tolstoi's "Where Love Is, There Christ Is," the story of how the Christ Spirit came to an embittered and lonely old cobbler. Then there was the elfish charm of Maurice Besly's "Canterbury Bells," and the comic whimsy of Liza Lehman's "Matilda," who called out the fire department just to see the horses run.

Miss Cheatham's recitals are now an institution. Christmas in the theater wouldn't be Christmas without them.

Percy Helton, who gained fame for his Art Simpson in "Young America," has left that piece and is now at liberty. Mr. Helton left the cast because his managers, Cohan and Harris, decided that he had outgrown the part, and he is being replaced by a smaller boy.

"SYBIL"

Musical Comedy in Three Acts by Max Brody and Frank Martos. Adapted by Harry Graham and H. B. Smith. Music by Victor Jacobi. Presented by Charles Frohman at the Liberty Theater, Jan. 10.

Sybil Renaud ..... Julia Sanderson
Grand Duke Constantin ..... Donald Brian
Otto Spreckles ..... Joseph Cawthorne
Grand Duchess Pavlovna ..... Josephine Whittell
Governor of Bomsk ..... George E. Mack
Captain Paul Petrow ..... Stewart Baird
Captain Dologow ..... Walter Gilbert
Lieutenant Kopander ..... William Francis
Count Milowski ..... Jackson Hines
Lieutenant Zelency ..... Charles Lester
Margot Spreckles ..... Maisie Gay
Rostchakow ..... Charles Hampden
A Schoolmaster ..... Clyde Crawford
Cossack Officer ..... Frank Markham
Page Boy ..... Master Statler
First Waiter ..... Edward C. Yeager
Second Waiter ..... George Wharton
Mr. Crighton ..... Robert Markwell
Mrs. Crighton ..... Cynthia Latham

Act I.—The office of the Grand Hotel Bomsk, Russia. Act II.—Room in the Governor's palace. Act III.—Entrance of the Grand Hotel.

The large personal following of Julia Sanderson, Donald Brian, and Joseph Cawthorn which used to greet this triple alliance at the Knickerbocker with faithful acclaim, gave it a rousing welcome at the Liberty, Monday evening, in a new musical piece which provides three good parts for the stars, and then has a few to spare incident to a very large company and ensemble. Miss Sanderson exercised the spell of her smile and grace with her usual success. She plays the part of a famous prima donna, who is by circumstances compelled to assume the identity of the Grand Duchess Paviovna. The scene is laid in Russia, which provides opportunity for much brilliant costuming and the suggestion of a picturesque snowstorm seen through palace windows. Soldiers mingle with pretty duchesses and court ladies, and an interesting story is carried through three animated acts well acted, fairly well sung and beautifully staged. Cawthorn, in the second act, brings down the house with a song of his own make (in collaboration with John L. Golden), entitled "I can Dance with Everybody But My Wife." Mr. Brian has ample opportunity to display his ability as a singer and dancer in the stunning trappings of a youthful Grand Duke. Naturally, the sentimental interest centers in him and Miss Sanderson in the two opposite roles; but Cawthorn alone does not dominate the comic scenes in his comic creation of Otto Spreckles, Sybil's impressario, but he generously allows Maisie Gay to shine in the character part of his flirtatious wife, and George E. Mack to win favor as the grotesque Governor of Bomsk. Josephine Whittell gives an excellent account of herself in the part of the real Duchess, and furnishes the only real voice among the principals, except Miss Gay.

The plot is rather better than the average. It has the merit of consistency and a definite aim, and is not merely hung together by strands of fitful interest. Forced to impersonate the Duchess in order to gain time for escape for herself, her impressario and the man she loves, Captain Petrow, she attends a grand ball. The real Duchess is expected at Bomsk, where the scene is laid but is delayed. But the young Grand Duke arrives unexpectedly, and hearing that his wife has unaccountably preceded him, he suspects that some fraud is being committed, and resolves to attend the ball in person to trap the imposter. But instead of growing indignant, he is so infatuated with the beauty and charm of Sybil, that he enters into the spirit of the masquerade and pursues the prima donna with his attentions.

Sybil casts herself upon his mercy, but without relieving her anxiety as to her fate, he dances with and has a merry time until Sybil is announced, and the young Duchess enters in the assumed character of her rival and discomfits the gallant Duke as well as the real Sybil by forcing Captain Petrow to be her escort and dancing partner. In the last act everything is explained and matters are satisfactorily adjusted, and the comedy ends as all good comedies should end, in the happiness of all concerned.

The score, from the pen of Victor Jacobi, introduces a new composer, who alone responded to the persistent calls for "author" at the end of the second act. He has some bright inspirations, and several of his numbers, especially a stirring march song, "The Colonel of the Crimson Hussars," in the second act shows decided talent. In the main, he keeps commendably aloof from stereotyped forms, threadbare themes and hackneyed melodies. Here and there he evidences real musicianly qualities with suggestions of considerable melodic wealth. On the whole, his work is of the better order.

The performance gave general satisfaction, and "Sybil" appears to be good for a stay.

"DAVID GARRICK"

A Comedy in Three Acts by T. W. Robertson. Revived by E. H. Sothern by Arrangement with Sir Charles Wyndham at the Booth Theater, Jan. 10.

David Garrick ..... E. H. Sothern
Simon Ingot ..... Charles Verner
Squire Chivy ..... Orlando Daly
Mr. Smith ..... Robert Lee Allen
Mr. Brown ..... Ezra C. Walk
Mr. Jones ..... Albert Newman
Thomas ..... E. F. Nagle
George ..... Lowden Adams
Servant ..... A. Beresham
Ada Ingot ..... Alexander Carlisle
Mrs. Smith ..... Mrs. Fanny Addison Pitt
Miss Araminta Brown ..... Katharine Brook

Despite the vitalizing influence of Mr. Sothern, despite the accuracy of detail in the mounting, "David Garrick," which was revived last Monday night at the Booth Theater, unfortunately, does not retain the freshness, the sympathetic appeal that it had for playgoers of a generation ago. As a theatrical curio, it is interesting and not without charm, but as dramatic entertainment, it is inane and frequently intolerably stupid.

The indomitable pessimists who continue to lament the good old days of the theater should look into the Booth. If afterwards their dramatic astigmatism is not cured they can be recorded as "deliberately unfriendly" to present day standards of playwriting. Notwithstanding, however, the general creakiness of its mechanism and the unformity of its characterization, "David Garrick" possesses interest, in the fact that it is said to be the first play to use the theme of disillusionment in love. This theme still serves as excellent dramatic fodder. Was it not only last season that Mr. Sheldon utilized it in "The Song of Songs" to cure an impressionable youth of his infatuation for a disreputable female?

The role of Garrick, the great actor, who sacrificed himself upon the altar of ideal intoxication to disillusion the woman he truly loves, is not an easy part to enact. In his gallantry of bearing, in the fine intelligence displayed in his reading, in the brilliant play of facial expression, Mr. Sothern added another artistic triumph to his already long list.

Charles Verner, in the part of the stern old father who subsequently relented, played with the proper touch of sentimental pomposness. He might have been a trifle more convincing in the scenes with his daughter. Alexander Carlisle acted the devoted worshipper of the famous histrion with charm and nice discrimination. Orlando Daly was capital as the well meaning Chivy. The players who impersonated the boorish dinner guests did all that was possible with their impossible roles.

HIPPODROME CONCERT

The soloists with Sousa's Band at the Hippodrome last Sunday night were Madame Pavlowa, Madame Tamaki Miura, the Japanese soprano; Giuseppi Gaudenzi, tenor, and Giorgio Polacco, bass. Madame Pavlowa danced to Drigo's "Pas de Deux," and Kreisler's "The Dragon Fly." Madame Miura sang an aria from "Iris." The band programme was devoted to selections from light operas by Oscar Strauss, Sullivan, Victor Herbert and Mr. Sousa.

The Philharmonic Society gave the fifth of its Sunday series of concerts at Carnegie Hall, Sunday afternoon, Jan. 9. Harold Bauer, pianist, was the assisting artist. Mr. Bauer played with fine precision and balance the "Fourth Concerto in C minor," by Saint-Saens. The orchestral numbers included Liszt's "Hungarian Storm March," Dvorak's "Scherzo Capriccioso," and the "Eroica Symphony, No. 3, in E flat," by Beethoven.

"RUGGLES" TO CLOSE

"Ruggles of Red Gap" will end its engagement at the Fulton Theater to-night. On Monday night Oliver Morosco will produce at the Fulton Edward Childs Carpenter's play, "The Cinderella Man," with a cast including Shelly Hull and Phoebe Foster.

"SADIE LOVE" TO MOVE

"Sadie Love" will move from the Gaiety to the Harris Theater Monday night, to continue its run with the original cast. "Erstwhile Susan," with Mrs. Fiske, goes into the Gaiety the following day, while "The Devil's Garden" will probably go on tour.

T. ROY BARNES FOR "KATINKA"

T. Roy Barnes has been engaged by Arthur Hammerstein for the leading comedy role of "Katinka," at the Forty-fourth Street Theater.

GOSSIP

Kirah Markham has replaced Katherine Herbert in "The Weavers" at the Garden Theater. Miss Herbert sailed for London last week, to be absent three weeks.

The Lamy Brothers have been added to the ice ballet in "Hip, Hip, Hooray."

The St. Clair Theater, in Greensburg, Pa., which was damaged by fire on Dec. 12, will reopen Jan. 15 under the management of Mr. Rutter.

Helen Tavernier has been added to the cast of "The Eternal Magdalene" at the Forty-eighth Street Theater.

Arthur Laceby has replaced Lionel Pape in "Ruggles of Red Gap" at the Fulton Theater.

Alfred W. Painter, of New York City, who operates the Palace Skating Rink in Philadelphia, and who controls the rink on Young's Ocean Pier at Atlantic City, has leased the large hall room of the new Odd Fellow's Building in Chester, Pa., and opened it as a roller skating rink.

Robert Lee Allen is playing the part of Smith in E. H. Sothern's revival of "David Garrick." Last season Mr. Allen was the principal comedian in "Oh! Oh! Delphine."

Clarence Handyside has been engaged by Robert Hilliard for an important part in "The Pride of Race" which will open at the Maxine Elliott Theater next week.

Mr. and Mrs. Leon E. Brown announce the birth of a daughter on Dec. 31, in New York City.

The Empire Theater, Red Bank, N. J., is in a most prosperous condition under the capable management of W. E. McNulty. The S. R. O. sign was out during the holiday performances, excellent bills, good actors, vaudeville and pictures.

ACTORS' EQUITY ASSO'N

Players Complain of Sudden Dismissal by Managers Over Phone — More Cases Settled

At the last meeting of the Council held in the association rooms, Suite 608, Longacre Building, Jan. 3, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, Frank Gillmore, Howard Kyle, Bruce MacRae, Milton Sills, Grant Stewart, and Edward Connelly.

New members elected:

Eleanor Hicks Corda Davy McCarthy

Complaints have been received lately from various members, all actors of established ability who recited how they had been rehearsed two or more weeks with apparent approval, only to be apprised, *over the telephone*, that somebody had decided their personalities were unsuited to the parts for which they had been carefully selected. In two instances, the actor had ordered new clothes for his engagement. In neither case, however, had the actor been given a written contract nor had he stopped at the end of the first week of rehearsing to learn if he would be retained. Upon one occasion it has been our duty to hear the protest of one manager against another because an actor had suddenly left him, after two weeks of rehearsals, to join a production of the latter. When we sought confirmation from the second manager he said, "What can anybody do with an actor?" And the unspoken retort in some minds might have been: "What cannot anybody do with an actor?"

It is due the A. E. A. to state that its form of contract limits the period of probationary rehearsals to one week. Beyond that time the contract becomes operative and neither the manager nor the actor may terminate the engagement without giving two weeks' notice or the equivalent thereto. On exceptional occasions mutual consent might, of course, prevail.

A very numerous company of loyal actors found themselves facing a difficult predicament a few days ago. Their employer acknowledged he could not meet his previous obligations and, under legal advice, made a new and somewhat complicated proposition to them by which he hoped to continue his enterprise. The actors were willing to be more than fair, but they needed expert assistance, and they appealed ot the A. E. A., where they found it.

All members should keep in mind the fact that Sunday is not a legal day. This is brought home to us both ways by two cases. In one an actor was paid but half what he was promised. It was for Sunday work and he has no legal redress. In the other an actress who was engaged by the week in a picture was asked to work the Sunday following the end of her last week. She refused and the employer withheld the week's salary due her. He had no legal claim on the actress for Sunday and he will have to settle accordingly.

The Council has adopted an important suggestion as offered by the Ways and Means Committee. Pursuant therewith our application forms for candidates shall henceforth contain Article II Section IV of the A. E. A. Constitution which defines the powers of the Council and by which each applicant pledges himself to abide after he shall be elected. It is considered essential that every member shall be impressed with the knowledge that our organization is much more than a mere benevolent agency for the collection of small claims. If it is to completely fulfill its purpose the membership must be ready if need be to stand firmly, as a unit, for its principles.

An instance is reported wherein actors that were specially employed for a limited period by oral agreement and with no mention whatsoever of any half week's salary the week preceding Christmas, have been tendered half salary for the week ending Dec. 18. Representatives of the firm responsible for the salaries say it is *their custom* to make the deduction and that should stop all protests. Several of the members affected have refused to accept the amount offered them and brought their grievance to the A. E. A.—We shall see what develops.

No less than four cases, that have been pending many months, were settled satisfactorily last week. A large sum of money was recovered for a young woman in one of them, and the office did not have her correct address thereby being caused to suffer a great deal of annoyance and delay. Once again we would cry—Keep us posted of any change of address! This means every member.

HOWARD KYLE, Cor. Sec'y.
GRANT STEWART, Rec. Sec'y.

BARROW-HOWARD BREAKS UP

LINCOLN, NEB. (*Special*).—The Barrow-Howard Players vacated the Oliver Dec. 25, after thirty-four weeks of steady playing. Immediately after the final performance, the wedding of Miss Blossom Baird, the ingenue during the entire engagement, and Hollister Pratt, leading man who recently joined the company, took place. The company then disbanded. Miss Robb, the leading woman, going into the movies in New York; Mrs. Pratt takes a stock lead in Kansas City, Mr. Pratt went to New York and Miss Frances G. Barrow, the business manager, went to Florida, where she will spend the Winter with a sister.

VICTOR E. FRIEND.

KEITH PLAYERS, UNION HILL

Over in Union Hill, at B. F. Keith's Hudson Theater, W. C. Masson "put over" a surprise for which the theater going public of that township are loudly singing his praise. The surprise in question was the return of "our" Ann McDonald, as the Hudsonites are wont to call her. Miss McDonald has just recuperated from a long (O, ever so long—it seems), and much needed rest, and is now in better form than she has ever been before. She received an ovation at every performance which would make even some Broadwayites "sit up and take notice."

The vehicle selected for her return, was the succesful comedy, "Along Came Ruth." Miss McDonald as Ruth was delightful, she was quite up to, if not far above her already high standard. Mr. Jack Roseleigh as Col. Bradford, was immense. Mr. Roseleigh plays opposite Miss McDonald admirably, and their success will know endless bounds in the future. Joseph Lawrence, as I. P. Hubbard gave one of the best character interpretations that could possibly be portrayed. Charles Wilson as Allan Hubbard also gave capable performance, while Mildred Florence as Priscilla Hubbard, was very well received. Aubrey Bosworth as Bliny Bangs and Frank Armstrong as Oscar Dunn, added the humor to the piece, with their clever impersonations. Other parts were well handled by Miss Jessie Pringle, Miss Virginia Howell, John Dunn, and Helen Hemingway. Next week, "Blue Jeans," and Mr. Masson has promised a real sensation with its presentation. The great saw-mill scene will be staged in a stupendous manner, and a treat is promised.

F. H. ROHRS.

POLI, HARTFORD

HARTFORD, CONN. (*Special*).—Week of Jan. 3. The Poli Players presented "Under Cover." The most important parts fell to Robert P. Gleckler and Ben MacQuarrie. Florine Farr, Helen Hascell, and other players did satisfactory work. Audiences were fairly large. The attendances have been poor for past several weeks. Fayette Perry, for some time ingenue with the Poli Players, has signed a contract with the Paramount Film Co.

SEYMOUR WEMYSS SMITH.

MANCHESTER STOCK

MANCHESTER, N. H. (*Special*).—"Under Cover," with Rose Mary King and Charles Dingle in the principal parts, pleased crowded houses for the second week of stock in this city. Miss King scored a hit in "Maggie Pepper" for the opening performance.

J. J. MAHONEY.

DENVER

Hopeful Outlook in Theatrical Business — Opening of the Little Theater

DENVER (*Special*).—Business at the theaters for the period just before Christmas was better than usual for that time, and the week following was very good. When we stop to read resumes of general business conditions for the past year, it is apparent that Denver has had a good year, undoubtedly better than 1914, and the outlook for 1916 is confidently hopeful. The new year began with state-wide prohibition, and the fears that depression would follow the enforced idleness of property and men engaged in the liquor business have been dissipated. The result is a condition in the business world and an attitude of mind that augurs good attendance at the theaters.

"It Pays to Advertise" was well liked at the Broadway, Dec. 26-Jan. 1, and was followed by "A Pair of Sixes," with Oscar Figman, at popular prices. "Peg o' My Heart," week Jan. 9.

The Denham enjoyed the favor of thousands of children in addition to the regular patronage for "Snow White," Dec. 26-Jan. 1, with two daily performances. "Widow by Proxy" followed, in which Mrs. Churchill was seen after a long absence. As one of the old aunts she wore a taffeta gown one hundred years old, which belonged to her grandmother, and another more than fifty years old, which was a part of her mother's trousseau. "Jerry" Jan. 9-15.

Attendance for "The Birth of a Nation," at the Tabor, is increasing, and the film is to remain until Jan. 22.

Houdini astounded well filled houses at the Orpheum Christmas week.

New Year's eve was comparatively quiet at the hotels, but saw the theaters filled. The Orpheum had standing room only. Lillian Kingsbury and company head this week's bill.

Dr. Granville F. Sturgis announces the opening of his Little Theater, with performances Jan. 28, 29; Feb. 11, 12, and Feb. 25, 26, in the auditorium of the Y. M. C. A. building. Friday nights are subscribed at $2.50 for three performances, and popular prices prevail for Saturday matinees and nights. The first programme consists of "The Simoon," by Strindberg; "A Fan and Two Candlesticks," Mary McMillan, and "The Glittering Gate," Lord Dunsany. The color scheme is royal blue and old rose. A complete lighting system has been installed and the cyclorama will be used.

Under the direction of Mrs. Fealy the Drama League of the Grade School Teachers' Association presented "The Charity Ball," at the Broadway, afternoon of Dec. 30.

With the death of Madame Auerbach passed an interesting figure. She was the leading costumer of the city and well known as an actress and costumer of former days in this country and Germany.

Peter McCourt, manager of the Broadway and Tabor theaters, has sold his palatial home in this city.

An unprecedented snowfall in Arizona collapsed the roof of the Majestic Opera House at Flagstaff, Dec. 31.

FREDERICK D. ANDERSON.

HALIFAX, N. S. (*Special*).—The Academy Players presented the old favorite, "Jim, the Westerner," Jan. 3. Sidney Toler in the title-role; Misses Morgan and Clarke were not only successful in their respective roles but created a buzz of admiration in their magnificent dresses. "Why Smith Left Home," Jan. 10.

JAMES W. POWER.

UP STATE

POUGHKEEPSIE (*Special*).—Collingwood Opera House: "Princess Pat," Jan. 4. Victor Herbert's latest contribution to light opera played an evening's engagement to a well-packed and satisfied house. The principals who were surrounded by an excellent chorus and an augmented orchestra, included Ferne Rogers and Philip H. Ryley, Paul Nicholson, Effie Toye, Earl Benham, Ben Hendricks, Tots Marks, Henry Vincent, Georgio Sregario, Francis Bryan, and Edward Metcalf. Vaudeville Jan. 6-8.

KINGSTON (*Special*).—Opera House: Jan. 3, 4, Triangle motion pictures; Victor Herbert's "The Princess Pat" played matinees and evening Jan. 5; Triangle pictures Jan. 6-8.

NEWBURGH (*Special*).—Academy of Music: Vaudeville Jan. 3-8. Cohen Opera House, Broadway, Star, Royal, and Clinton, motion pictures.

A. EDWARD WALKER.

SYRACUSE, N. Y. (*Special*). — "Bunny," played at the Wieting New Year's Eve before a good house was truly delightful. To name those who acted well would be to call the roll at the beginning of the column.

"Nobody Home" at the Wieting New Year's Day, and was largely attended.

Mischa Elman played at the Wieting Jan. 4. His work was the biggest artist success since Paderewski's visit here.

Mrs. Patrick Campbell appeared at the Empire Jan. 3-5 in "Pygmalion" to only fair-sized audiences. The supporting company is uniformly excellent.

FREDERICK E. NORTON.

TROY, N. Y. (*Special*).—Rand's Opera House, V. N. Lappens, manager: At the first appearance of Harry Lauder in this city Jan. 4, he was greeted by a capacity house, and received such a grand reception that he was on the stage sixty-five minutes, his usual time being about thirty. When he arrived in Troy he was met by the Rotary Club, and escorted to the Rensselaer Inn, and entertained at dinner. Mr. Lauder is a member of the Rotary Club in his native city.

CHARLES H. EVANS.

ALBANY, N. Y. (*Special*). — At Harmanus Bleecker Hall, Dec. 31, Jan. 1, Frances Starr in "Marie-Odile." Miss Starr who is a native Albany girl made an excellent impression by her clever interpretation of a most exacting character. The well-balanced work of the supporting company was notably efficient. The Cornell University Glee Club Concert attracted a full house Jan. 4. Madame Melba and associate artists in concert, Jan. 5, pleased a large audience of music lovers. "The Princess Pat" Jan. 7, 8.

Clark's "Rosey Posey Girls" offered an excellent burlesque bill at the Empire week Jan. 3-8. The leading figures were Harry Bentley, Clare Evans, Walter Pearson, Harry Le Van Sherlock Sisters, and Mamie Mitchell. Crowded houses.

D. W. Griffith's popular screen spectacle, "The Birth of a Nation," drew audiences that tested the full capacity of Proctor's Grand Theater the entire week.

Proctor's Leland offered a splendid bill of vaudeville and the latest motion picture films, which served to fill the house at each performance.

Motion pictures and vaudeville did the usual big business at the Majestic for the week.

G. W. HERRICK.

WEST—NORTHWEST

SEATTLE (*Special*).—The attraction at the Metropolitan was "Potash and Perlmutter" Dec. 25-Jan. 1, matinees Dec. 25, 29, and Jan. 1, which amused and entertained houses averaging fair business. Lottie Kendall, as Ruth Goldman, was thoroughly at home in the part. In the cast were Jules Jordan, Lew Welch, Gus Cohen, and other talent.

At the Moore motion pictures Dec. 25-Jan. 1, relative to preparedness for war on the part of the United States, were very interesting, though somewhat overwrought.

At the Pantages Havemann's Animals and vaudeville Dec. 24-Jan. 1 drew houses ranging from medium to large. At the Orpheum Evelyn Nesbitt and vaudeville. Empress: Tom Powell's Minstrels and vaudeville.

Motion pictures at the Alhambra, American, Class A, Clemmer, Colonial, Liberty, Mission, and Melbourne.

BENJAMIN F. MESSERVEY.

SPOKANE, WASH. (*Special*). — Auditorium: Sir Johnston Forbes-Robertson drew capacity houses at three performances Dec. 31 and Jan. 1, when he presented "Passing of the Third Floor Back" and "Hamlet."

Spokane theater managers met this week and formed a new and permanent organization, electing officers and formulating plans for the theatrical ball to be given early in February in the lobby of the Davenport Hotel, to raise part of the fund for the 1916 Interstate Fair. The organization formed is to be known as the Amusement Managers' Association of Spokane. Ralph R. Ruffner, of the Liberty Theater, was elected president; J. W. Allender, of the Lyric Theater, vice-president and Charles W. York, of the Auditorium, secretary-treasurer. The Executive Committee consists of Mr. York, chairman; William T. Reed, of the Casino; Maurice Oppenheimer, of the Empress and the Hippodrome, E. Clarke Walker of the Pantages and B. W. Copeland of the Rex. Committees were appointed to carry out the plans for the ball and to arrange novel amusements and effects for it. The state bands and musicians' unions are to work in conjunction with the managers in the handling of the affairs.

W. S. MCCREA.

SAN DIEGO, CAL. (*Special*).—"The Bird of Paradise" at the Isis Theater Jan. 3-8, headed by Miss Carlotta Monterey.

The Jane O'Roark Players gave a splendid production of "The Spoilers" week Dec. 27. Broderick O'Farrell, as Roy Glenister, gave a manly performance. Miss O'Roark, in the part of Cherry Malotte, presented her work in a pleasing manner, and Miss Josephine Bumiller, as the dance hall girl, furnished a clever bit of work. This is the eighth week of the Jane O'Roark Players, and their popularity has increased each week. The company will be seen in Austin Adams's latest play, "The Grub Stake," in the near future.

First half week Dec. 27, the Hippodrome bill at the Spreckels Theater, consisted of the following acts: Miss Eva De Verna and her Educated Horse, "Snowflake"; Mulvehill's Hawaiians, Abrams and Johns, Ernest and Irene Roys, the Fostellians, and Kandall and Florence. Business has been almost capacity at every performance, and the acts have been giving general satisfaction.

One of the best bills at the Savoy for some time was that of week Dec. 27, headed by the Prosperity Eight and "The Sorority Girls."

The film production, "Damaged Goods," at the Pickwick week Dec. 27, to capacity business. The admission was raised to 25 cents.

"The Clansman" repeated its former success at the Cabrillo week Dec. 27 to fine business.

Mrs. Lew Fields and Mrs. Joe Webber were recent guests at the U. S. Grant Hotel. While in San Diego most of their time was spent in taking in the Exposition.

Madame Ernestine Schumann-Heink arrived in San Diego Dec. 30 with her accompanist, Miss Evans, to sing at the opening of the San Diego, 1916, Exposition.

The Dudley Motion Picture Company have completed their first release. "The Land Just Over Yonder." It is announced that they will make regular releases from now on.

The Players' Dramatic Club, under the direction of Anna Duval Mack, gave "The Light House" for the benefit of the Hebrew Home for the Aged Jan. 12.

MARIE DE BEAU CHAPMAN.

DEATH OF ADA REHAN

Ada Rehan, leading woman of Augustin Daly's famous company, and one of the best known women on the American stage, died Jan. 8 in Roosevelt Hospital, following an operation. Miss Rehan, who was in her fifty-ninth year, had been in ill health for ten years, and for the last two months had been confined in her bed, in her home at 164 West Ninety-third Street.

In the passing of Ada Rehan, the American and English stage has lost one of its most notable figures. With her as principal comedienne and leading woman, Augustin Daly built up that famous stock company which bore his name and which included such names as John Gilbert, Charles Fletcher, James Lewis, W. J. LeMoyne, G. H. Gilbert, John Drew, Otis Skinner, Fanny Davenport, Clara Morris, and Charles Coghlan.

Miss Rehan was born in Limerick, Ireland, and made her debut at the age of sixteen with Oliver Doud Byron in "Across the Continent," in Newark. The following year she became a regular member of Mrs. John Drew's stock company in Philadelphia, where she acquired a thorough stage training. Before making her New York debut at Wood's Museum in "Thoroughbred," in 1875, she had appeared with Edwin Booth and John McCullough. She was then engaged by Augustin Daly and made her debut under his management at the Olympic Theater, in 1879. In September of that year, when Daly's Theater was opened, Miss Rehan became leading woman of his organization and held this position until the death of the producer, in 1899. During her long association with Mr. Daly she acted more than 300 parts. Among her most famous roles were, Rosalind in "As You Like It"; Viola in "Twelfth Night"; Nell Gwynne in "Sweet Nell of Old Drury"; Catherine in "Madame Sans Gene"; Peggy Thrift in "The Country Girl"; Lady Teazle in "The School for Scandal"; Portia in "The Merchant of Venice"; Pauline in "The Lady of Lyons," and Katherine in "The Taming of the Shrew." Miss Rehan made frequent appearances in London, playing at intervals of two years in the Strand, Gaiety and Lyceum Theaters. When Daly's Theater in London was opened in 1893, Miss Rehan acted Katherine.

After Mr. Daly's death Miss Rehan made a few tours in this country and played one engagement in London. She retired from the stage in 1905 and had not acted since. She is survived by her sisters, Mrs. Oliver Doud Byron, and Mrs. Hattie Russell, and a nephew, Arthur Byron.

DINNER FOR MR. CRANE

The Theater Managers' Association of Greater New York and the Players, Lambs, Lotus and Friars clubs are completing the arrangements for the dinner to be given for William H. Crane at the Waldorf-Astoria on Feb. 22. Among the speakers will be E. H. Sothern and Leo Ditrichstein, representing the actors; Augustus Thomas, for the authors; Daniel Frohman, for the managers; Dr. Nicholas Murray Butler, president of Columbia, representing education, and Melville E. Stone, general manager of the Associated Press. National, State and city officials and members of the judiciary have accepted invitations.

H. B. IRVING PRAISES ACTORS

LONDON. (*Special*)—H. B. Irving, presiding at a lecture on the war by Horatio Bottomley at His Majesty's Theater recently, said the acting profession had good reason to be proud of its record. Out of 8,000 actors some 1,500 had gone to the front some months ago, and the number had been greatly added to since. The war had done away with the nonsense sometimes talked that the actor's profession rendered him less of a man than anybody else. They had found, as in the Civil War, that actors were good soldiers.

PERCY HASWELL INJURED

ALLENTOWN (*Special*).—Miss Percy Haswell, who is touring with John E. Kellard in Shakespearean repertoire, was injured at a matinee performance at a local theater here on Jan. 8, when she fell twelve feet from the stage balcony in "Romeo and Juliet," striking the floor with her head. She was taken to her hotel and the audience was dismissed.

CYRIL SCOTT ENGAGED

Cyril Scott has been engaged for a principal role in "The Greatest Nation," the new play by Marion Crighton and William Elliott, which Mr. Elliott will produce Jan. 19 in New Haven.

PHILADELPHIA

Giant's Refusal to Wear Chin Whiskers Causes Trouble in "High-Brow" Play

PHILADELPHIA, (*Special*).—With the new year here, there have been a number of interesting changes of bills at the various theaters. This week John Drew opened at the Broad in "The Chief," succeeding William Gillette, who gave a revival of his well-known plays, "Secret Service" and "Sherlock Holmes."

The Adelphi also has a rather unusual bill this week, two "high-brow" plays with "temperamental" players being given with a Granville Barker stage setting. The plays were "Androcles and the Lion" by Shaw, with Anatole France's "The Man Who Married a Dumb Wife" as a curtain raiser. As this is the first opportunity for Philadelphians to actually see indoor plays produced with his original ideas of stage settings, it made the opening night a most auspicious occasion and the comments were decidedly favorable. In the efforts to produce Shaw's satire on early Christian days correctly as to all details, the stage manager ran into a rather unusual condition. Lionel Braham, who plays the part of the giant, has a very attractive chin which is usually admired by school girls. The stage manager thought that the giant on stage should wear chin ornaments. Giant thought differently, being possessed of a temperament, a disease frequently found among actor-people. So Monday night he played the part without whiskers, which he considered historically correct. Shaw never said whether the giant should use a safety razor and the stage manager disagreed with Braham. Result, Braham quit and returned to New York. Play however, still going on and at present the tribe of giants of the "Ferrovius species" are still bewhiskered.

"Maid in America," with a Philadelphia girl doing most of the work, earning all the glory and putting away in a stocking bank all the coin—no other than our old friend Florence Moore—is here at the Lyric for a limited run. Florence, of Montgomery and Moore fame, is still as good as of old and, in fact, better. It did her old neighbors good to see her shine as the headliner in this lively musical show for her path to success was not strewn with roses.

At the Forrest, "Watch Your Step" is in its final week, while at the Garrick, "On Trial" is still doing a satisfactory business.

That our little Stage Society may be taking itself a trifle too seriously was indicated this week by the presentation of the fourth series of plays which included works from the pens of the following internationally famous playwrights: Philpotts, Strindberg, Tchekhov and of course, Shaw. An effort by one of these men would be enough of a dose of intellectuality for a normal person, and so four of them were so much that one must regain one's equilibrium before attempting a sensible criticism.

Keith's is continuing to do 200 per cent of the business in the vaudeville line and deserves it considering the shows that it is offering. Look at this array of talent for example: Phyllis Neilson-Terry, Manual Quiroga, Beatrice Herford and Gautier's Animated Toy Shop.

J. SOLIS COHEN, JR.

ST. PAUL

ST. PAUL, MINN. (*Special*).—Following two weeks of "The Birth of a Nation" (film) the Metropolitan offered "A Pair of Sixes," Dec. 26-Jan. 1, to rather light attendance. Cyril Maude, with his excellent organization in "Grumpy," opened to a very large audience Jan. 3-8. Critics showered encomiums upon Mr. Maude. "When Dreams Come True," Dec. 9-12; San Carlo opera company, Jan. 13-15.

Gertrude Hoffmann in "Sumurun" brought the biggest week's receipts at regular prices to the Orpheum, Dec. 26-Jan. 1, since the house opened. People were turned away at all performances. The act was supplemented by four others of good caliber. Nazimova and Evelyn Nesbit also registered tremendous business this season. A bill headed by Joseph Howard started out with S. R. O. business, Jan. 2-8. "Passion Play of Washington Square" headlined Jan. 9-15.

Guy Durrell, who became a great favorite during his long season in stock with the Wright Huntington Players, is conducting a school of dramatic expression here.

Petition for the appointment of a receiver for "Nelson and his band" was filed in District Court yesterday by Prof. Otto L. Heeger, music teacher, a former partner of Prof. W. W. Nelson.

JOSEPH J. PFISTER.

CLEVELAND'S MERRY NIGHT

CLEVELAND, O. (*Special*).—Cleveland has just finished a novel Community Christmas celebration, lasting a full week and unique in its dramatic features. A large stone rostrum on the Public Square was covered with canvas on three sides by the Park Department of the city. In front of it was placed the huge community tree, covered with myriad lights. For the opening night of the festival, Christmas Eve, the Colt-Alber Chautauqua company furnished at cost their troupe of bell-ringers, brought from Youngsville, Pa., for the occasion. The men entertained a huge crowd on their open air stage. The General Film Company, the Mutual Film Corporation and the Victor Film Company donated enough reels of movies to last every night during the celebration. C. A. McGown, manager of the Camerophone Theater, donated a machine and a screen; two of his men donated their services as operators every evening. The musical clubs of Western Reserve University and of Central High School each took part in the programme on one evening. Various bands in the city donated their services and boy scouts rendered invaluable assistance. The entire programme was arranged and supervised by the City Club, an organization comprising the representative business men of Cleveland; altogether the semi-theatrical outdoor celebration opened up great possibilities and has already assured a much more pretentious festival next year.

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At the Home, W. A. Coe, Manager, Hutchinson, Kan., "Kick In," Dec. 31; splendid attraction to fair business. "Henpecked Henry," Jan. 1; two performances, good business.

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CHICAGO

All the Theatrical News of the Second Metropolis — Current and Future

CHICAGO (*Special*).—The Chicago branch of the International Circuit will be known as the National Circuit. It will be incorporated shortly and Edwin Clifford is apt to be elected president. George Nicolai and Gus Hill will be directors. The National circuit will have houses in various cities in the Middle West.

"The Smart Set" did $3,790 on the week at the Grand, a vaudeville House, so big that it has a return date. Lew Canter, booking representative of the theater jumped to New York last week to see if there were any more colored companies available. The Grand is located in the dark belt and plays vaudeville with two or three colored acts on every bill.

Blackstone: William Gillette opened this week in "Sherlock Holmes" and after a fortnight of that play will offer "Secret Service" for the same length of time.

Garrick: "Experience" is turning people away. It was a clever idea to have an invitation performance for ministers before the regular run began for the clergymen are boosting the show in every instance.

Grand: Last week of the long run of "It Pays to Advertise." "Young America" comes next.

Olympic: Third week of the return engagement of "Twin Beds," which has Zania Curson and Leo Carillo to head the cast.

Illinois: "The Follies" is in its seventh week of tremendous success.

Powers: Third week of "The Song of Songs," which is voted novel and interesting by crowds of average size.

National: "The Dummy" opened Sunday and a specially organized company will play several weeks of International time.

Imperial: "Bringing Up Father" is the current attraction; "Under Cover" appeared last week.

Victoria: "The Law of the Land" is the current attraction; "Polly and Her Pals" did fair business last week.

Crown: "Me, Him and I" is this week's attraction; "The Girl Without a Chance" did big business last week.

Chicago Theater: The old American Music Hall remodelled, has a chance of success. "Within the Loop" is rather an interesting show with the changes made. Local cabaret features are sought, with the promise of a possible Wintergarden engagement for the Shuberts. Patricola and Gene Greene opened it. It is a double date for Patricola, who works at both the North American and the Chicago theaters. Mr. and Mrs. Vari Heisen are being sought for a four weeks' engagement.

"It Pays to Advertise" ended its long run at the Cohan Grand Jan. 15 and moved to the Wilbur at Boston.

Frank H. Buck, formerly manager of the American Music Hall, is seeking a divorce from Amy Leslie, dramatic critic of the *News*. They were married fourteen years ago.

Local producers are dickering with Cohan and Harris for the rights of "Seven Keys to Baldpate" for International houses.

Jack Rafferty plans to produce "The Woman Who Dared," written by J. C. Nugent and elaborated by Jack Lait.

E. F. MEREDITH.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—"Nobody Home" delighted a large house at the Lyceum Dec. 29. An ovation was accorded Royden Keith, formerly leading tenor of Rorick's Theater here. "Bunny," presented by a most capable company Jan. 1, proved one of the delightful treats of the season; excellent business. "The Birth of a Nation" Jan. 3-8; large business.

Triangle pictures and vaudeville at the Majestic; Paramount pictures at the Colonial, and feature pictures at the Regent drew capacity Jan. 3-8.

J. MAXWELL BEERS.

ALTOONA, PA.

ALTOONA, PA. (*Special*).—Mishler Theater offered "September Morn" Dec. 31, Jan. 1, to good business. "Peck's Bad Boy," Jan. 4, fair house; "The Charming Widows," Jan. 5, large house; "The Lilac Domino," Jan. 7, excellent patronage; Al. Field's Minstrels, Jan. 8, S. R. O.; "Auto Girl," Jan. 12; Kellard and Hansell, Jan. 14; "The Million Dollar Doll," Jan. 15.

The Orpheum has "The War Brides" as a coming event at the house.

ELLIS MARCH.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Auditorium, Jan. 5: Manager Manuel Lorenzen was compelled to run four performances on New Year's Day to satisfy the demand for seats to witness his vaudeville performances. The Mezetti Troupe was the headliner.

H. J. MAHONEY.

PITTSBURGH

PITTSBURGH (*Special*). — "To-Night's the Night" was the offering at the Alvin week Jan. 3. The cast was headed by Laddie Cliff, and together with the other principals worked hard, but without any enthusiasm from the audience. It was not the original cast. Manager Reynolds announces that "Maid in America" broke the box-office receipts record last week for this season. "The Passing Show," Jan. 10-15, had a big advance sale.

Jefferson De Angelis in "Some Baby" appeared at the Nixon, Jan. 3-8, and drew good houses. This was one of the funniest farces seen here for quite a while. Among others in the cast were W. Mayne Linton, Winifred Wellington, Edna Oliver, and Jeanette Despres. "It Pays to Advertise," Jan. 10-15.

"At the Old Cross Roads" proved a good attraction at the Lyceum week Jan. 3. Estha Williams and Edwin Walter in the leads both did effective work. The supporting cast was satisfactory. "The Trail of the Lonesome Pine," Jan. 10-15.

Eva Tanguay was given a good reception as the headliner of the bill at the Davis, Jan. 3-8. Miss Tanguay had some new songs in her repertoire, and of course had to give "I-Don't-Care." Rae Elinor Ball, Moon and Morris, and Alan Brooks and company also scored on the bill. Gus Edwards's song revue, headliner, Jan. 10-15.

The Gayety had the "Merry Rounders," Jan. 3-8. It was the best burlesque seen here this season. "The Girl Trust" followed. Fair offerings were seen at the Academy and Victoria. Ice skating is in full swing at both Duquesne Garden and the Winter Garden, featuring first class professionals.

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POOR COMPANY, BAD BUSINESS

GRINNELL, Ia. (*Special*).—The Lyman H. Howe travel pictures were exhibited at the Colonial Theater, Dec. 28, before a large audience. The Howe pictures are excellently made and have never failed to prove entertaining and also highly instructive. The Panama Canal and the two California expositions were featured.

One of the five companies now on the road with "A Pair of Sixes" played at the Colonial, Dec. 29, before a small audience. Although charging city prices, an inferior production was given and none of the furniture (stated on the programme to have been furnished by the Hampton Shops) was used in the interior setting for the last two acts, a nondescript assortment of chairs, tables, sofas, etc., having been hastily scraped up locally for the occasion. Edward B. McGuinness, as T. Boggs Johns, was the one bright spot in the production. He played the part cleverly and with enthusiasm. The other members of the cast were unsatisfactory, except one or two in minor parts. There is little excuse for sending out a successful play like "A Pair of Sixes" with an inferior cast and poorly mounted. To do so is to insult the taste of the so-called provincial audience, which as a matter of fact is just as intelligent and sound as that of frequenters of city playhouses.

HAROLD L. BEYER.

ATLANTA

ATLANTA (*Special*). — No attraction of the season was looked forward to with greater eagerness by our playgoers than the coming of Louis Mann in Edward Locke's "The Bubble" at the Atlanta Jan. 7, 8.

Early attractions at the Atlanta are William Faversham in his recent success, "The Hawk," "Sari," and the William H. Crane company in "The New Henrietta."

The only trouble about the present theatrical season in Atlanta is that we haven't had enough plays. All of the New York successes which have had engagements here this season have been accorded splendid patronage, and in most instances the companies which have swept through Dixie have been composed of players of the highest caliber. Playgoers have no complaint. According to Homer George, manager of the Atlanta, the bookings for February are heavy.

The film production of Eugene Brieux's "Damaged Goods," and excellent business during the two weeks' engagement at the Georgian. The picture was indorsed by many of the leading ministers of the city.

Keith's vaudeville bill at the Forsyth the week Jan. 3 was far from being up to the usual standard. William Morris and company headed the bill in "Mrs. Temple's Telegram."

The forthcoming amateur production of the late Paul Armstrong's "Alias Jimmy Valentine" is now a topic of great interest in Atlanta social circles. The play will be produced for the benefit of the Police Relief Association, but the cast will be made up of persons belonging to the exclusive social set of the city. Miss Tinsley Harrison, an Atlanta girl, who has had several years' stock experience, and Miss Frances Clarke, who for some time was with the Coburn Players, are members of the "Jimmy Valentine" cast. The newspapers of Atlanta are backing the performance, and all indications now point to a highly successful production.

Atlanta is watching with interest the work of her two talented daughters, Miss Gladys Hanson and Miss Tracy L'Engle, who are now appearing on Broadway with Lou-Tellegen in "The Ware Case." Miss Hanson's steady and rapid rise in the theatrical profession has been a source of great pleasure to all Atlantians.

WARD MORKHOUSE.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—With the departure of the Stock Players came a varied assortment of road attractions, including "Uncle Tom's Cabin," "Twin Beds," and "Peg o' My Heart," with the University of Nebraska Dramatic Club in "Believe Me, Xantippe" as a New Year's attraction.

"Twin Beds" gave three performances that were immensely enjoyed by fair-sized audiences. The company was very good, and all entered into the spirit of the piece, which made it all the more enjoyable for the patrons.

A severe cold wave cut down the attendance at the four performances of "Peg o' My Heart."

Work on the new Orpheum Theater has been delayed somewhat by the cold snap and the lack of materials. However, Manager Garman has hopes of getting started in the new location by March 1.

At the Orpheum, Houdini headlined an excellent bill, Jan. 6-8.

VICTOR E. FRIEND.

WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*). — William L. Dockstader again scored a bull's-eye with his vaudeville at the Garrick week Jan. 3. Nine clever acts headed by Ethel Whiteside and company, in a "Whirl of the World," the Three Peroneers, and Sylvia Loyal and her Pierrot.

Week Jan. 10 Mr. Dockstader arranged for a good bill headed by "Tango Land" the Chung Wung Four, Minerva Courtney and company, George Randall and company, and Monti and Faulke. In addition to the vaudeville acts, Mr. Dockstader runs the latest Hearst-Vitagraph News pictures.

Charles K. Champlin and his company were introduced to the playgoers of this city week Jan. 3. His presentations included "Under Cover," "The Yellow Ticket," "Ninety and Nine," "To-Day," and similar plays.

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NEWARK, N. J. (*Special*).—"The Birth of a Nation" entered its fourth and last week at the Newark, Jan. 3, to a record breaking attendance. Margaret Anglin, Jan. 10. "The Battlefields of France" crowded the Shubert, Jan. 3-8. "The Battle Cry of Peace" filled the Park Place, Jan. 3-8.

At Proctor's Palace, "Pauline" as headliner, and "Little Mother," "Bullowny's Birthday" was headliner at Keeney's.

"The Kissing Girls" crowded Miner's Empire, Jan. 3-8.

GEO. S. APPLEGATE.

STEIN'S
MAKE-UP

CINCINNATI

First Appearance of "Moonlight Mary" (Rose Stahl's Play) Promises No Future

CINCINNATI (*Special*).—Rose Stahl is coming up in the world. As a star, she began her career as a chorus girl, something of a paradox, then she was a buyer in a department store, then a burlesque actress, and this season, by the grace of George V. Hobart and the Henry B. Harris Estate, she is seen as an author and playwright. The premiere of her new play, "Moonlight Mary," took place at the Grand Jan. 3, and was not an auspicious occasion as far as the success of the play was concerned. In fact, the play proved of very little value, and we can only voice the expressions of the local press to the effect that it will not do as a vehicle for Miss Stahl, or as a sample of 1916 American drama.

Briefly the story is this: Laura Vincent is living in Millenburg, N. Y., and is the author of a popular series of stories dealing with one, "Moonlight Mary," a girl detective, as far as we could make out, who is addicted to slang. Laura's younger sister, Helen, has ambitions, and is tired of the small town life and plans to run away to New York to make a name for herself. Right here is where we got the intimation of older sister's ultimate protection. Laura's sweetheart, John Stoddard, a reporter on the local paper, also has ambitions, and we learn he is leaving for New York, too. John has a brother who has a theatrical agency on Broadway, and John is going to take charge of it—some step, with only the experience of a small town reporter. The end of the first act sees the departure of Helen, after a sad farewell, which wasn't sad at all, and John leaves on the following train, and Laura is left with nothing but her work.

The second act is a year later. In the meantime Laura has developed into a playwright. This was necessary in order to connect with the idea of the agency, and Laura's first play has been accepted and placed through John, who knew an angel who had a friend he wished to star. This embryo star has just graduated from a dramatic school. Laura comes down to New York, and sees that her play is to be properly produced. She hears of the woman who is to play the lead in her show, and learns that she is getting her engagement through her association with the angel. Much is said of this association, being an engagement of marriage, "white-light style." And at the end of the act Laura learns that the angel's friend (?) is none other than her own little sister, and she determines to go to the angel's hotel apartment and learn a few things for herself.

The next act is the angel's apartment, which she enters by a fire escape in the moonlight (Moonlight Mary), and when she confronts the villain she assumes the character of Moonlight Mary—and that is as much as the title has to do with the whole thing. She hears the man tell a former paramour, who has come in that his association with the coming star has been a pure one, and Laura believes him, and is just leaving when out from the bedroom comes her sister in a negligee and a boudoir cap, and we are supposed to believe the worst. Laura faints, and we are told that sister and the angel have been married all the time, and Laura marries John. That's the play.

The play was well received by a certain crowd at the back of the house. Hobart and Mrs. Harris were in a box. The audience was not interested in seeing the author, and there were no calls for him. Notable work was done by Elizabeth Ariaans and Mabel Carruthers. Next to Miss Stahl, Echlin Gayer in a "silly-ass Englishman" part, did the most for success. His work was superb, and without him the whole affair would have been flat and stupid. Dave Warfield follows in "Van Der Decken," and then "On Trial."

"High Jinks" came to the Lyric, and for its third season it had a very good company. However, "High Jinks" music is singer proof. "Sinners" follows. The vaudeville and burlesque houses had good bills and good business.

JOHN REDHEAD FROOME, JR.

WASHINGTON

Mrs. Fiske's "Erstwhile Susan"—Elliott's "The Greatest Nation" in Rehearsal—Poli and Keith

WASHINGTON, D. C. (*Special*).—A large and distinguished audience at the National Theater, Monday night, gave a cordial greeting to Mrs. Fiske on the commencement of her annual Washington engagement. She is making her appearance during the current week in a new modern comedy, in which she is again praised on her return to a field in which she excels, that of brilliant, deft light comedy, in a new presentation entitled "Erstwhile Susan," from the pen of Marion de Forest, author of "Little Woman," founded upon Helen R. Martin's novel, "Barnabetta," a story of life among the Pennsylvania Dutch.

The argument may be briefly stated as follows: Susan Miller, a most unusual young woman, affected somewhat high-brow in speech and pronounced personal manners, answers an advertisement for a wife, and finds herself married to Barnaby Dreary, a tight-fisted, surly Pennsylvania Dutchman, to whom Susan is something new and strange. Dreary, twice a widower and father of three grown children, is enmeshed before he knows it. To better the narrow and bigoted conditions around about, Susan sets her curious personality to work. How she brushes aside the tyranny of Barnaby, who believes, with his brethren of the colony, that women were given to his household to labor for the men; how she brings a sweetheart and happiness to little Barnabetta, Barnaby's daughter, and how she overcomes the enmity and small-mindedness of her two stepsons, all in the face of obstacles at once amusing and unusual, form a most laughable and interesting story.

Mrs. Fiske is surrounded by a foremost supporting company, headed by John W. Cope, who made a sterling impression in his characterization of "Barnaby Dreary," and others, that included Rockcliffe Fellows, a favorite in Washington as a former leading man, for an extended season at the Poli Washington house; Owen Meech, Robert Stone Gill, Wylda Millison, and John Daly Murphy.

Elsie Ferguson, in "Margaret Schiller," follows. The Burton Holmes lectures, for three afternoons, opened Jan. 11 with "The Grand Canyon," "The Panama Pacific Exposition" Jan. 25, with "California" Feb. 1.

"The Lilac Domino," with a smashing record of two crowded weeks last season, again for its return for the current week, finds the house occupied with a large, enthusiastic audience of fashionable distinction.

The Princeton Triangle Club, for the benefit of a notable charity under society patronage, appeared at the Belasco, Monday afternoon, in the new and original musical comedy, "The Evil Eye." The book and score by the "College Boys," who covered themselves with glory, in a presentation that would have honored a professional cast. The Newman Travel Talks are at this house this season, with two courses exactly alike: Sunday evenings and Monday afternoon with South America.

William Elliott, who produced "Experience" last season, has sent on the forerunner of his coming new production, now in rehearsal, entitled "The Greatest Nation," a fantastic comedy, with scenes laid in the imaginary kingdom of Adlon. The first presentation occurs in New Haven Jan. 17, and, with a few nights coming south, opens at the Belasco, Jan 24, which immediately precedes its New York opening. Mr. Elliott is to play the leading role of the crown prince of Adlon. Others in the cast will be Madame Yorska, E. J. Radcliffe, Rowland Buckstone, Clarence Handyside, J. Hooker Wright, Thomas P. Gunn, and Sidney Mather. Joseph Urban has designed the stage settings.

Fred G. Berger took charge of the management of Poli's during the past week, and has been very busy greeting old friends and new. James Forbes's thoroughly clever comedy, "The Show Shop," showing his immediate attention, is given a capital performance, with A. H. Van Buren in the Douglas Fairbanks role, while Florence Rittenhouse scores strongly in the character so pleasantly played by Patricia Collinge, both played so interestingly well. Manager Berger is prepared to make a big feature of the weekly scenic production, in the future, of all new royalty plays, having engaged Charles Squires and his assistant, Norman Rhodes, in charge of the scenic department.

JOHN T. WARDE.

BOSTON

"Blackmail" by Amelie Rives, Wordy, Amusing and Well Done—"The Woman Hunter"

BOSTON (*Special*).—"Blackmail," a play in a prelude and four acts, by Amelie Rives (Princess Troubetzkoy), was produced at the Wilbur, Jan. 8, by Harrison Grey Fiske and George Mooser, with this cast:

The Padrone	Juan Villasana
Clelia	Merle Maddern
Sylvia	Regine Wallace
Ettore Forni	Kenneth Hunter
Major Stone	Albert Bruning
Sam	Richard Quilter
Judge Adam Torridge	Dewitt C. Jennings
Mrs. Reynolds	Eleanor Gordon
Dicky Wilkes	France Bendtsen
Jedby Carson	Charles Laite
Walter Gale	Philip Perry
Robert Hill	Herbert Ranson
Oliver Ellis	Harrison Hunter
Milly Sayre	Lucille Watson
Bertie Layne	Edwin Nicander
Count Baroni	George Ten Eyck
James Foster	Howard Barbour

The play is a melodrama that takes for its central characters the owner of a scandal-mongering newspaper, and the daughter, whom he tries to keep in ignorance as to the source of his wealth. The play is long and talky, but has considerable interest of characterization, several passages of human and amusing dialogue, and it is capitally mounted and acted. In a conspicuously capable cast, Albert Bruning, Dewitt Jennings, Lucille Watson, and France Bendtsen are especially successful. The play will stay in Boston only one week, and will then give place at the Wilbur to "It Pays to Advertise."

On the same evening, Jan. 8, Harry Lauder's comedy, "The Night Before," was produced at the Copley, formerly the Toy.

The comedy is a pleasant trifle, extremely slight as to story, but full, naturally, of Scottish flavor. It begins as a sort of folk play, the story having to do with an old couple and the prospective marriage of their daughter; but in only the first act is Lauder's piece really a play. Thereafter it merely carries a slight thread of story as an opportunity to introduce a number of dances and songs, the latter all by Lauder, and all, except "We All Go Home the Same Way," rather below his best level. The exclusively Scottish company is excellent, but the entire effect does not inspire confidence that this play will suffice to place the Copley back in Boston's theatrical map.

James K. Hackett and Viola Allen began their Shakespearean campaign, Jan. 10, at the Hollis with "Macbeth."

The other bills: Colonial, "Chin-Chin"; Park Square, "Under Fire"; Plymouth, "A Full House"; Tremont, Henry Miller and Ruth Chatterton in "Daddy-Long-Legs"; Shubert, "Town Topics"; Majestic, "The Only Girl"; Castle Square (January 11), "The Woman Hunter."

The authorship of "The Woman Hunter," at the Castle Square, is kept a secret. The present correspondent knows who the author is, but has been pledged to keep silent. The cautious "Giles Manton" is—I can say this much,—a well-known star, who will emerge from hiding if his play is a success.

A special matinee of "The Only Girl" was given at the Majestic Jan. 11 for the benefit of the widows of two firemen killed in a recent West End fire.

FORREST IZARD.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"School Days," with clever Herman Timberg and a great big company, drew large houses to the Majestic Jan. 3-8. Herman Timberg and Hattie Darling did clever specialties. "The Birth of a Nation," Jan. 10-15; "The Eternal Magdalene," with Clara Joel, Jan. 17-22.

Keith's started the new year with a rattling good bill, Jan. 3-5, to great business. Will Archer and Company were the headliners, in "Delivering the Goods." Jimmy Monaco, the song writer, made a hit with his musical numbers. Leon Kimberly, Rena Arnold in a melange. The Floyd-Castano company did a rehearsal act full of novelties. Woolsay and Mehr in a song and dance number. Mabel Burke in animated songs.

The Cabaret Girls crowded the Academy of Music, Jan. 3-8. Charles Reilly and Company, local favorites, do a very good sketch. "The Follies of Pleasure" company, Jan. 10-15.

One of the best companies on the wheel—the Watson and Wrothe—drew large houses to the Empire, Hoboken, Jan. 3-8. Smiling Beauties, Jan. 10-15.

John E. Langabee, stage machinist of the Majestic, who has been in the hospital for some weeks, is slowly improving and is now able to meet his many friends.

WALTER C. SMITH.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

In connection with the report that Mr. John Craig, of the Castle Square Theater, Boston, had leased the Lexington Opera House in New York, and would install a stock company at an early date, this department has received from Mr. Craig, in reply to our inquiry, the following:

CASTLE SQUARE THEATER,
BOSTON, Jan. 5, 1916.

Editor Stock Department,
DRAMATIC MIRROR:

In reply to your letter will say the announcement in the New York papers was a little premature. I am at present negotiating for the Lexington Avenue Theater, and if they see fit to accept an offer I made them I shall install a high-class stock company at popular prices.

Very truly yours,
JOHN CRAIG.

This department of THE MIRROR reciprocates sincerely the greetings of the following received in the holiday season of 1915-16.

Agnes Armstrong, correspondent, Portland, Me.

W. F. Gee, correspondent, Fall River, Mass.

John Redhead Froome, Jr., correspondent, Cincinnati.

Geo. A. Forbes, correspondent, Calgary and Edmonton, Alta.

W. H. Dimmock, director Hathaway Players, Brockton, Mass.; card and calendar.

Mr. and Mrs. Robert P. Gleckler, Poli's Theater, Washington, D. C., New York Hippodrome, Neal Harper, Poli's, Hartford, Conn.

Henry Crosby and Mabel Dillingham, Kansas City; Hazele Burgess, Jacksonville, Fla.

Jack Roseleigh, Velma Whitman, Welba Lestina, Evelyn Watson and Margaret Tebeau.

Louis Fosse Duke, Washington, D. C.

MORTON CO., AND POLI'S, SCRANTON

SCRANTON, PA. (*Special*).—The Morton Opera company, at the Lyceum, opened a ten weeks' engagement here week Jan. 3, with "Naughty Marietta," to capacity business. All did remarkably well, especially Florence Webber as Marietta, Robinson Newbold as Silas, Inez Bauer as Lizette, Edwin Beck as Ettienne Grandet, Carl Hayden as Richard Warrington, John McSweeney as Governor Grandet and Alice Hills as Adah. The staging, under the direction of Lewis J. Morton, was excellent. "The Red Widow," week Jan. 10.

"A Pair of Sixes" was the offering of the Poli Players, week Jan. 3, to excellent business. Selmer Jackson as T. Boggs, John and Charles H. Stevens as George B. Nettleton, were two live wires and received rounds of applause. Josephine Emery as Coddles was a good character study and Edna Archer Crawford as Mrs. Nettleton and Mae Desmond as Florence Cole did excellent work in their respective parts. Others who gave adequate support were: Hazel Miller, Arthur Buchanan, Stewart E. Wilson, James Brennan, Kerwin Wilkinson and Morton L. Stevens. The staging by Augustin Glassmire was excellent. "The Law of the Land," week Jan. 10. The Poli Players gave their one thousandth consecutive performance in this city, week Jan. 6.

"War Brides" headed the bill at the Poli, week Jan. 3 to capacity houses.

F. James Carroll, manager of the Poli Players in this city, was in New York City, week Jan. 3, looking for more first class plays. Manager Vanni, of the Poli Theater, is also in New York, looking for novelties in vaudeville.

C. B. DEXMAN.

"THE SNAKE" A PRIZE WINNER

SALT LAKE CITY, UTAH (*Special*).—In the recent contest announced by the Empress Stock company of Salt Lake City, offering a prize of $150 for the first week's royalty for the best play selected by a committee consisting of the dramatic critics of that city, "The Master of Man," by Briant Stringham Young was unanimously chosen, with another of Mr. Young's submitted scripts, "The Snake," a close second.

The play embraces fourteen people in four acts, the setting western and eastern. The story deals with the stealing of a valuable mine from an old man, the owner, by his manager. The latter is in love with the former's daughter and resolved to win her, by allurements held out to the old man. The mine manager, after acquiring the mine, and becoming extremely wealthy enters politics, and runs for the United States Senate. He is opposed by a young newspaper man and his divorced wife and is ultimately defeated. The play abounds, it is said, in original situations, striking character delineations and brilliant lines. It will be presented at the Empress Theater for the week beginning Jan. 16. The house management will put forth extra publicity efforts, while the friends of the author are working zealously to give him a proper send off.

YOUNGSTOWN: McWALTERS-WEBB

YOUNGSTOWN, O. (*Special*).—The McWalters, Webb & Co., stock at the Grand, Youngstown, O., played "A Pair of Sixes," week Dec. 27, to capacity houses. As T. Boggs Johns, the butler, Mr. W. O. McWatters was simply immense. Though known and almost worshipped in Youngstown, and other cities where he has appeared in stock, as a leading man, the show-going folk of Youngstown now will have it that he is a comedian. To please them the stock did "The Lottery Man," week Jan. 10. As Florence Cole, "The Girl in the Case," Miss Mae Melvin easily won her auditors and held them all the way through. L. P. Webb, as Nettleton was all the author could desire and kept the audience laughing. Miss Edith Gray made an excellent Mrs. Nettleton and Edith Bowers was "Coddles." Tom Krueger, Lester Howard and Victor Fletcher all scored in their parts, while Bennett Finn, the director, made a distinct impression by his clever rendition of the lawyer.

MISS HAZELE BURGESS,

Principal in the Hazele Burgess Players, of Jacksonville, Fla., Now Playing on the Road, But Will Return Shortly to Jacksonville.

LONERGAN FAREWELL

NEW BEDFORD, MASS. (*Special*).—For the second and farewell week, Jan. 3-8, of their engagement, the Lonergan Players presented "Jerry" with Amy Ricard as Jerry. Miss Ricard was charming in the part and wore several effective costumes. Alma Kruger's impersonation of the rather pathetic character of Joan was artistic. Mr. Lonergan was genial and amusing in the role of the happy natured Peter. Henry Hicks, a most capable character actor, made the much engaged "Monty" sufficiently attractive to merit Jerry's pursuit. Maude Blair as Harriet and Bernard Steele as Briggs were quite acceptable. Large attendance.

During the farewell week of the engagement, several large dinners were given in Mr. Lonergan's honor by several society leaders. Mr. Lonergan, who has made other plans for the future, will not be seen here again for a long time.

W. F. GEE.

FISHER CO., ST. PAUL

ST. PAUL, MINN. (*Special*).—On the heels of a successful week of "Blue Jeans," in which May Buckley was the heroine, Minor Watson the hero, and Fredric Van Rensselaer just as villainous as ever, the Ernest Fisher Players revived "Thelma," Jan. 2-8. The play was given a lavish production. The leads were handled in the customary excellent style by Miss Buckley and Mr. Watson, while Mr. Van Rensselaer was again the chief trouble maker. Molly Fisher and Earl Lee proved themselves adepts at supplying the comedy of the piece. Duncan Penwarden and Pete Raymond also added their quota of strength to a very satisfactory cast. "Barriers Burned Away," Jan. 9-15; "Man from Mexico," Jan. 16-22.

JOSEPH J. PFISTER.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players gave a remarkably strong production of "Kick-In" at the Mozart, Jan. 3-8, to large business. Victor Browne was splendid as Chick Hewes. He handled the intense situations in clever fashion and won general approbation. Alice Clements was equally good as Molly Hewes, displaying unusual strength in the many thrilling points of the production. Harold Salter made a most capable Commissioner Garvey. Emma Carrington was an adequate Myrtle Sylvester, and Arthur Griffin a good "Whip" Fogarty. Charles Dey contributed a clever bit of work as Charles Carey, and Gail Truitt and Verne Sheridan were happily cast as Mrs. Holloran and Daisy, respectively. Others seen to advantage were Alma Rutherford, Joseph Latham, Cliff Hyde, and Madeline Knapp. The production reflected unusual credit on Director Harry McKee. "Innocence," Jan. 10-15; "Under Cover," Jan. 17-22; "Excuse Me," Jan. 24-31.

J. MAXWELL BEERS.

EMPIRE, AND DAVIS, PITTSBURGH

PITTSBURGH, PA. (*Special*).—The Empire Stock company (succeeding the Marguerite Bryant Players) inaugurated its season at the Empire week of Jan. 3 in "Paid in Full." Eva Marsh, the leading woman, had the role of Emma Brooks, and won instant favor with her audiences. William G. Stanton, the leading man, was cast as Joe Brooks, and made the role effective. Leon Tempest and William Lemuels were well cast. This new company promises to become very popular with East Enders. "Alias Jimmy Valentine," Jan. 10-15.

An excellent production of "Seven Keys to Baldpate" was given by the Davis Stock company at the Grand, Jan. 3-8. Edward Everett Horton was ably cast as Magee and Alice Fleming made a capital Myra Thornhill. Graham Velsey's Lou Max was one of the best things in the piece, and Coates Gwynne's Jim Cargon was also well done. Ernest Cossart, Ann Bradley, Lillian Kellar, William Gibson, Jack Leslie, and Earle Mitchell were well cast. Messrs. McFayden and Harris are credited with the production. "The Truth," week of Jan. 10.

D. JAY FACKINER.

TROY, RICHMOND CO.

TROY, N. Y. (*Special*).—The second offering of the Richmond Stock company at Rand's Opera House, Jan. 3-8, was "Under Cover," and gave splendid satisfaction. The company was strengthened by the addition of Miss Blanche Shirley as leading lady. She and James Crane are both prime favorites. Others of the company are Fred L. Quimby, Edwin Varney, Houston Richards, Edwin Redding, Harvey Hayes, Jack Matthews, Dudley Clements, Bennie Scott, Wolf Darcey, Grace Fox, Dorothy Hammack, Louisetta Valentine.

CHARLES H. EVANS.

GREATER NEW YORK STOCK

KEITH'S, BRONX.—"Along Came Ruth" for the first time to any stock company, and introduced Frances McGrath, the new leading woman of the B. F. Keith Bronx Stock company, week Jan. 3. This humorous and entertaining three act comedy of atmosphere and action, built on the difficulties arising when a new person with new ideas arrives in town, is well suited to the talents of this clever organization. Miss McGrath had a warm reception and her interpretation of Ruth Ambrose was watched with deep interest. She was obliged to answer numerous curtain calls, and met with instantaneous favor. Fred C. House as Israel Putnam Hubbard scored again in one of his familiar roles and Walter Marshall's Col. Bradford stands out as a notable interpretation. Walter P. Richardson gave a good account of himself as Allen Hubbard, and Luella Morry had a congenial role in the part of Mrs. Burnham. The efforts of Albert Gebhart, Carrie Lowe, Margaret Fielding, Joseph Hyland, James J. Muiry, William Seele and Grace Hausley reflected conscientious work. Week Jan. 10, "Siberia."

IDA C. MALCOMSON.

THE WADSWORTH PLAYERS.—It is not very often that you can surprise a stock company audience for they are used to seeing their old favorites week after week, and are seldom looking for a surprise. However, Edward Ornstein decided to surprise the clientele of the Wadsworth last week. The surprise, as announced in this column of THE MIRROR las week, was the coming of Harry Hollingsworth to the Wadsworth. Mr. Hollingsworth comes to New York after a most succesful season at Hartford, with the Poli Players, and has back of him a career of which few stock actors can boast. He has played a wide range of parts throughout the country and has delighted his audiences everywhere with his clever acting and unusual versatility. For Mr. Holingsworth's reappearance here, the company presented "Old Heidelberg," which afforded him a very good role, that of Karl Heinrich, to begin his New York season. His portrayal was fine and clean cut, and he received round after round of applause for his excellent work. Miss Lestina and Mr. Holingsworth work together in perfect harmony and a great success is predicted for their stay at the Wadsworth. Mr. Baker Moore as Count Von Osterburg was given a rousing reception, and went through his part in a very satisfactory manner. Miss Edith Spencer as Frau Ruder, Richard Ogden as Von Hauck and Harry Hugenot as Lutz were all cast to good advantage and were well received. Other parts were capably handled by David Chase, Carrol Daly and Fred Hanson. Mr. Daly deserves special mention for the excellent way he staged the production. This week, "The Man from Mexico."

F. H. ROHRS.

GRAND OPERA HOUSE, BROOKLYN—"The Woman" proved a great success at the Grand, week beginning Jan. 3. It being the initial play of the year, the company got an auspicious start, and with such banner attractions in the future, they will be soon heralded in all parts of the borough. "The Woman" in itself is excellent and is replete with emotional acting as well as giving typical examples of variations in the character of man to-day. Miss Enid May Jackson played the title role, that of the telephone operator, and her acting, firm and resolute, was well received. Dudley Ayers was cast as the political leader's son. Tom Blake and his work was gratifying, although not a good deal was rendered, he being continually kept in the background by the ever evident politicians. William Evarts's delivery in the part of the political leader was all that could be desired, while the work of Wm. H. Elliot was above the average. Others also highly satisfactory are Chas. Schofield, John Roach, J. Francis Kirk, M. J. Briggs, and Misses Florence Roberts and Clara Macklin. Next week, "Milestones."

ROBERT J. MERKLINGER.

HAZELE BURGESS, JACKSONVILLE

JACKSONVILLE, FLA. (*Special*).—Bert Leigh presented his stock company, the Hazele Burgess Players, in "Alma, Where Do You Live?" for the thirtieth and final week of their engagement here week of Jan. 2. The production is somewhat changed to conform with the ideas of the management, but it is being well received by the patrons. Miss Burgess is handling the lead in a capable manner and credit is due the entire cast, which is as follows: Vernon Wallace as Pierre, Joseph Remington as Theobald, Bert Leigh as Gaston, C. Russell Sage as Count Bolivario, Billy Scheller as Piquart, James Owens as Dunoir, Shirley Mayberry as Antoinette, Maude Hollingsworth as Germain, and Jessie Livingston as Louise. The company goes to Miami for an indefinite stay.

Ed Lawrence, a stock company favorite here, was greeting friends here for a few days.

"September Morn" played to good business at the Orpheum, Dec. 31.

"The Garden of Allah" at the Duval, Jan. 7-9, four performances; good business is indicated by advance sale.

E. O. UEDEMANN.

WILLIAM H. DIMOCK,
The Popular and Successful Director of the Hathaway Players, Brockton, Mass.

BROWNELL CO., NEWARK

NEWARK, N. J. (*Special*).—Never since the days of Una Abell Brinker has a leading woman been as popular as Miss Mabel Brownell. Coming to Newark four years ago, a stranger, she very soon won the hearts of the public, and has always remained Newark's favorite. During her engagement here she has appeared in over two hundred roles, and when she stepped upon the Orpheum stage Christmas night, her reception was not an "ovation" but a long "delay" in the action of the play.

The Brownell-Stork Stock company reorganized, opened their engagement at the Orpheum Christmas, presenting "Kick In." Miss Brownell gave a splendid portrayal of Mollie Hewes; her work had the usual finished touch. Mr. Stork, realizing one person cannot manage a company and play leading roles at the same time, so he is to devote all his thought and energies to the front of the house, and has engaged R. Leigh Denny as leading man, who made an excellent impression. His first role, Chick Hewes, gave him many opportunities. Tom J. Evans shared honors with his excellent work as the Dope, Charley Cary, Robert Middlemass, also scored as Whip Fogarty; the same of Hallet Bosworth as as Deputy Garvey, and William Balfour as Jack Diggs; James R. Garey (stage director), as Old Tom, and Margaret Dills as Memphis Bessie acted and dressed the parts perfectly. Anna Reader gave an excellent performance of the faithful Myrtle. Enid Morel was charming as Daisy. Kate Mayhew, that lovable veteran of the stage—she has been on the stage over fifty-eight years—scored heavily as "Mrs. Halloran"—her stage presence is excellent and her naturalness made her lovable. The scenery, by Harry G. Bennett, who is no stranger here, was excellent. Jos. J. Fecher as musical director deserves great credit.

The Brownell-Stork Stock company at present, is without doubt the best all round company ever played in Newark.

"Bobby" Livingston joined on New Years. "Under Cover" followed; "Seven Keys to Baldpate" comes after.

The Brownell-Stork Stock company presented in the Orpheum, Jan. 3-8, "Under Cover," and added another success to their record. "Seven Keys to Baldpate," Jan. 10. It looks like the new company has come for a long stay.

GEO. S. APPLEGATE.

"THE WOMAN" IN SPOKANE

SPOKANE, WASH. (*Special*).—At the American, William C. DeMille's great political play, "The Woman," is by far the best stock production the Ernest Wilkes Stock company has had to date. "The Woman" showed the Ernest Wilkes players at their best. Everybody was congenially cast and weak spots were lacking. The play is new to most local theatergoers, and they reveled in the bright comedy and the tense emotional scenes of the DeMille drama. Miss Jane Urban was perfectly at home as the telephone operator, fitting the part perfectly as to style and adding to the characterization youthful winsomeness which makes it her most enjoyable role of the engagement. Miss Evelyn Duncan was "The Woman" of the story and it is a role that gave her her biggest opportunity. Chester Warner acquitted himself creditably as the first lieutenant of the boss. Louis von Wiethoff was in a congenial role as the boss. Ralph Cloninger was the son of the boss, a young attorney with reform ideas and very much in love with the telephone operator. J. Anthony Smythe had the role of the insurgent congressman. Harry Leland, C. MacLean Savage, G. K. Sheehan, Hubert Godfrey, T. McCarthy and T. M. Sullivan filled out acceptably in the minor characters. "Madame X" is underlined.

W. S. MCCREA.

HATHAWAY, BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players made their first appearance in musical comedy presenting "Madame Sherry," week Jan. 3 to large audiences and made a pronounced hit. Ruth Lechlen as Yvonne Sherry was very pleasing and her vocal selections were excellent.

Walter H. Bedell as Theophilus Sherry furnished some good comedy and made a hit with a couple of topical songs. Julian Noa as Edward Sherry proved a good vocalist as well as a versatile actor. Marion Chester as Catherine, otherwise Madame Sherry, gave an excellent comedy portrayal. Elmer Thompson as Leonard Gomez and Leah Javne as Lulu furnished the comedy and sang and danced finely. Kathleen Barry as Pepita gave a good character portrayal. Herbert DeGuere as Phillipe showed himself to be a comedian of ability. John B. Whiteman did well as Hector. A chorus of eight young ladies added materially to the success of the comedy.

"Ready Money," week Jan. 10.

W. S. PRATT.

STOCKS AT CORRY

CORRY, PA. (*Special*).—Horne Stock company goes into the Park Opera House at Erie, Jan. 17, for an indefinite run. The Majestic is trying three acts of Loew vaudeville in Erie and if it pays the Colonial there will have some real opposition.

The Columbia Amusement Co., operating Majestic and Columbia in Erie and Columbia in Warren, have leased the Library in Warren to stop opposition. They hold rights for both Paramount and Triangle pictures in Warren and have barred out opposition. The Lyric in Jamestown has added an additional act, now offering five acts of vaudeville besides pictures. Nancy Boyer had a successful stock engagement at Samuels in Jamestown.

M. J. BERLINER.

DUBINSKY BROS., KANSAS CITY

KANSAS CITY, MO. (*Special*).—"What Every Woman Should Know," a clever comedy drama by Kirkpatrick Boone, proved a popular offering by Dubinsky Brothers' Stock company at the Garden. Packed houses marked the opening, and a good advance sale indicated a strong week. "Forty-five Minutes from Broadway," in the previous week, broke all house records. In "What Every Woman Should Know," Ed Dubinsky made a most impressive Robert Downing, while Irene Daniel shone as Mary Green. In the third act Barney Dubinsky made an excleient Danny, a pert office boy; Charles Cubine was a hit as Tobias Green, "fresh from the country," and Eva Craig was popular in the part of Kitty Claire, an Irish stenographer. Next week's offering is "Seven Keys to Baldpate." WILLIAMS.

POLI PLAYERS, WORCESTER

WORCESTER, MASS. (*Special*).—The Poli Players presented Rupert Hughes' "Excuse Me" at the Grand, week Dec. 27-Jan. 1, to delighted audiences. The work of the whole company was worthy of the greatest praise, although it was difficult to decide whether Frank Thomas as the porter, or Jimmie Bliss as the nectar-loving Jimmie Wellington, was the comedy hit of the week. Rowden Hall was capable as Harry and so was Anna Cleveland as Marjorie. Mary Hill made a decided hit as Anne Gattle and Edna Buckler was a chic Mrs. Whitcomb; Oris Holland was clever as the Englishman; Florence Carrette did good work as Mrs. Wellington, and Hattie Foley was an ideal Mrs. Temple. Stage director Cecil Owen is deserving of much credit. "The Law of the Land," week Jan. 3-8.

FRANK H. ORDWAY.

STOCK CLOSES AT SYRACUSE

SYRACUSE, N. Y. (*Special*).—The closing of the Grand Opera House Stock company two performances after the addition of the new lead, John Meehan, who appeared in the two performances of the "Little Lost Sister," came as a surprise and a disappointment to the many followers of the company. The report is that the box-office receipts were not commensurate with expenses. Billy Sunday, I believe, being here at the time, had a lot to do with the attendance.

Empire, Jan. 7, "The Cinderella Man"; Jan. 10, Al. H. Wilson; Jan. 13, "Kick In"; Jan. 18 and 19, "Polyanna."

FREDERICK E. NORTON.

HAVERHILL PLAYERS

HAVERHILL, MASS. (*Special*).—Academy Players, week of Jan. 3-8, Denman Thompson's "The Old Homestead." Mr. Roy Gordon as Happy Jack, and Mr. William Freeman as Joshua Whitcomb, both scoring a decided hit. Mr. Freeman was excellent and Mr. Gordon proving his ability to successfully handle any role allotted him. The rest of the cast, augmented by a number of extras, gave excellent support. "At Bay," Jan. 10-15.

C. T. ISSERTELL.

Mildred Florence
INGENUE
Hudson Players Union Hill, N. J.

Richard La Salle
LEADING MAN
AMERICAN THEATRE PHILADELPHIA, PA.

ROY E. HILLIARD
DRAMATIC DIRECTOR
ARVINE STOCK CO. AMERICAN THEATRE
PHILADELPHIA, PA.

WELBA LESTINA
LEADING WOMAN
This Week—"THE MAN FROM MEXICO." WADSWORTH THEATRE NEW YORK CITY

RUTH ROBINSON
LEADING WOMAN
American Theatre Philadelphia, Pa.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

LELAH HALLACK
(MRS. ROLAND CARR)
En Route to Havana, Cuba DRAMATIC MIRROR

HAZELE BURGESS
STOCK STAR
GRAND THEATRE MIAMI, FLA.
WEEK OF JAN. 9—"WITHIN THE LAW"

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
POLI THEATRE—HARTFORD, CONN.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
WEEK JAN. 10th-15th
"ARTHUR BROCKLAND" in "THE LAW OF THE LAND" POLI SCRANTON PLAYERS

JACK ROSELEIGH
LEADING MAN
This Week
"BLUE JEANS"
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

LOUISE MULDENER
"The White Feather"—On tour—Wm. A. Brady, Mgr.

JAMES L. CARHART
Marie Adams Co. Management Chas. Frohman

HAZELL COX

"AROUND THE MAP" Management KLAW & ERLANGER

EDWARD JAY MACKAY

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In "VERY GOOD, EDDIE"

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In "THE WARE CASE"

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CHARLES DARRAH

In "ON TRIAL"

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DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller Letters 16 Gramercy Park, New York

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan

Management COHAN & HARRIS ASTOR THEATRE

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANDROCLES and the Lion (Granville Barker): Phila. 3-15.

ANGLIN, Margaret (James Shesgreen): Newark, N. J., 10-15, B'klyn 17-22, N.Y.C. 24-29.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): AT the Old Cross Roads (Arthur C. Alston): Cleveland 10-15; Detroit 16-22.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—indef.

BLACKMAIL (H. G. Fiske and Geo. Mooser): Boston 8—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

BUNNY (William Harris, Jr.): N.Y.C. 4—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Co. A; Henry Miller): Boston 10—indef.

DEVIL'S Garden (Arthur Hopkins): N.Y.C. Dec. 28—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Phila. 10-22.

ETERNAL Magdalene (Co. A; Selwyn and Co.): N.Y.C. Nov. 1-Jan. 15.

ETERNAL Magdalene (Co. B; Selwyn and Co.): Jersey City, N. J., 17-22, Paterson 24, 25.

EVERYWOMAN (Henry W. Savage): New Orleans, 10-15, Alexandria 16, Baton Rouge 17, Hattiesburg, Miss., 18, Meridian 19, Selma, Ala., 20, Tuscaloosa 21, Anniston 22, Gadsden 24, Huntsville 25, New Decatur 26.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Springfield, Mass., 17-22.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14, Macon 15, Columbus 17, Atlanta 18, 19, Birmingham, Ala., 20, Montgomery 21, Pensacola, Fla., 22, New Orleans 24-29.

FISKE, Mrs. (Corey, Williams and Riter, Inc.): Washington 10-15, N.Y.C. 18—indef.

FOOL There Was: Balto. 10-15.

FRAME Up (Fred Byers and Cato Mann): Onago, Kan., 13, Abeline 17, McPherson 19, Wichita 20, Hutchinson 22-24, Harper 27.

FULL House (Co. A; H. H. Frazee): Boston Dec. 27—indef.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Chgo. 10-Feb. 5.

HACKETT, James K., and Viola Allen: Boston, 10-22.

HILLIARD, Robert: N.Y.C. 11—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HODGE, William (Lee Shubert): B'klyn 10-15.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): Oakland 9-15, San Jose 17, Stockton 18, Fresno 19, Visalia 20, Bakersfield 21, Santa Barbara 22, Redlands 24, Pasadena 25, Pomona 26.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Detroit 10-15.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2-Jan. 15.

IT Pays to Advertise (Cohan and Harris): Pittsburgh 10-15, Akron, O., 17, 18, Youngstown 19, Canton, 20, Altoona 22, Washington 24-29.

JUST a Woman (Messrs. Shubert): N.Y.C. 17—indef.

KICK In: Rochester 10-12, Syracuse 13-15.

LITTLE Girl in a Big City (Schutler and Montgomery): Phila. 10-15, Newark, N. J., 17-22.

MAUDE, Cyril: Omaha 13-15.

MELODY of Youth (Hackett and Tyler): Balto. 10-15.

OKLAHOMA (Chas. Frohman-David Belasco): Stamford, Conn., 20, New Haven 21, 22.

OMAR, the Tentmaker (Tully and Buckland): Buffalo, 10-15; Montreal 17-22, Ottawa 24, 25, Kingston 26.

ON Trial (Cohan and Harris): St. Louis 9-15.

ON Trial (Cohan and Harris): Phila. Dec. 27—indef.

OUTCAST (Chas. Frohman and Klaw and Erlanger): Toronto 10-15, B'klyn 24-29.

PAIR of Sixes (Co. A; H. H. Frazee): Milwaukee 9-15, Detroit 17-22, Indianapolis 26-29.

PAIR of Sixes (Co. B; H. H. Frazee): Cheyenne, Wyo., 12, Kearney, Neb., 14, Hastings 15, Omaha 16-18, Red Oak, Ia., 19, Clarinda 20, Creston 21, Chgo. 23-29.

PAIR of Sixes (Co. C; H. H. Frazee): Delaware, O., 13, Wapakoneta 14, Sandusky 15, London, Ont., Can., 17, Brantford 18, Hamilton 19, Berlin 20, Galt 21, Stratford 24, St. Catherines 25, Barre, Vt., 26.

PAIR of Sixes (Special; H. H. Frazee): Louisiana, Mo., 12, Fulton 13, Columbia 14, Moberly 15, Quincy, Ill., 16, Kirksville, Mo., 17, Trenton 18, St. Joseph 19, 20, Brookfield 21, Chillicothe 22, Atchinson, Kan., 24, Holton 25, Lawrence 26.

PATTON, W. B. (Frank B. Smith): Belmond, Ia., 12, Dows 13, Clarksville 14, Jawler 16.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Buffalo 10-15.

POTASH and Perlmutter (A. H. Woods): Winnipeg, Man., Can., 10-15.

POTASH and Perlmutter (A. H. Woods): Huron, S. D., 12, Mitchell 14, Yankton 15, Sioux Falls 16, Sioux City, Ia., 17, 18, Waterloo 20, Cedar Rapids 21, Burlington 22.

POTASH and Perlmutter (A. H. Woods): Baraboo, Wis., 12, Mineral Point 13, Platteville 14, Galena, Ill., 15, Moline 16, Princeton 18, Monmouth 19, Mt. Pleasant, Ia., 20, West Liberty 21, Grinnell 22, Oscaloosa 23, What Cheer 24.

REICHER, Emanuel: N.Y.C. Nov. 16—indef.

ROLLING Stones (Selwyn and Co.): N.Y.C. 10-15, Balto. 17-22, Newark, N. J., 24-29.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—Jan. 15.

SHEPHERD of the Hills (Gaskell and MacVitty): Weiser, Ida., 12, Baker City, Ore., 13, Pendleton 14, The Dalles 15, Portland 16-19, Tacoma, Wash., 20, Bellingham 21, Everett 22, Spokane 23, Lewiston Ids., 24, Pasco, Wash., 25, Dayton 26.

SHEPHERD of the Hills (Gaskell and MacVitty): Macomb, Ill., 12, Dallas City 13, Farmington, Ia., 14, Keosauqua 15, Eldon 17, Ottumwa 18, Humeston 20, Lamoni 21, Leon 22, Osceola 24, Afton 25, Lenox 26.

SINNERS (Wm. A. Brady): Cinti. 10-15.

SINNERS (Coast Co.; Wm. A. Brady): Winnipeg, Man., 10-15, St. Paul 16-22, Minneapolis 23-29.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—indef.

SOLDIER of Old Japan (Oscar Graham): Georgetown, Tex., 12, Hutto 13, Giddings 14, 15, Moulton 16, Flatonia 17, Schulenburg 18, Yokum 19, Halletsville 20, Rounge 21, Goliad 22, Alice 24, 25.

SOME Baby (H. B. Harris, Est.): Shenandoah, Pa., 12, Mauch Chunk 13, Stroudsburg 14, South Bethlehem 15.

SOME Baby (H. B. Harris, Est.): Columbus, O., 10-12.

SONG of Songs (A. H. Woods): Chgo. Dec. 26—indef.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4—indef.

STAHL, Rose (H. B. Harris, Est.): Louisville, Ky., 13-15.

STARR, Frances (David Belasco): B'klyn 10-15.

SUNNY South (J. C. Rockwell): Sycamore, O., 12, Bucyrus 13, North Manchester, Ind., 14, Argus 15, Monence, Ill., 17, Genoa 18, Peru 19.

TRAIL of the Lonesome Pine: Pittsburgh 10-15.

TRAIL of the Lonesome Pine (Gaskell and MacVitty): Eagle Grove, Ia., 12, Grundy Center 13, Traer 14, Toledo 15, Cedar Rapids 16, Anamosa 17, Maquoketa 18, Savanna, Ill., 19, Galena 20, Platteville, Wis., 21, Mineral Point 22, Monroe 23, Baraboo 24, Evansville 25, Sterling 26.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TWIN Beds (Middle West: Selwyn and Co.): Prov., R. I., 10-15, Portland, Me., 17-19, Bangor 20-22, Rockland 24, Berlin, N. H., 25, Laconia 26.

TWIN Beds (Selwyn and Co.): Chgo. Dec. 26—indef.

TWIN Beds (Southern: Selwyn and Co.): Okmulgee, Okla., 12, Muskogee 13, Tulsa 14, Enid 15, Oklahoma City 16-18, Ardmore 19, Wichita Falls, Tex., 20, Fort Worth 21, 22, Dallas 24-26.

TWIN Beds (Special: Selwyn and Co.): Cedar Rapids, Ia., 12, Clinton 13, Dubuque 14, Rockford, Ill., 15, Milwaukee 16-22, Oshkosh 24, Baraboo 25, La Crosse 26.

TWIN Beds (Coast: Selwyn and Co.): 'Frisco 9-22, San Jose 23, 24, Monterey 26.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 1—indef.

UNCLE Tom's Cabin (Wm. Kibble): Parsons, Kan., 12, Columbus 13.

UNDER Cover (Gaskell and MacVitty): Hastings, Neb., 12, Holdrege 13, McCook 14, Mankato, Kan., 17, Belleville 18, Clay Center 19, Marysville 20, Holton 21, Warrensburg, Mo., 24, Clinton 25, Sedalia 26.

UNDER Cover (Rowland and Clifford): Buffalo 10-15.

UNDER Fire (Selwyn and Co.): Boston 4—indef.

WARE Case (Messrs. Shubert): B'klyn 10-15.

WARFIELD, David (David Belasco): Cinti. 10-15, Pittsburgh 17-22.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WHITE Feather: Edmonton, Alta., Can., 10-12, Calgary 13-15, Lethbridge 24, 25, Medicine Hat 26.

WHITESIDE, Walker (John Cort): 'Frisco Dec. 12—indef.

WINNING of Barbara Worth: Clay Center, Kan., 12, Abilene 13, Salina 14, Hutchinson 15.

YELLOW Jacket (Mr. and Mrs. Coburn): Louisville, Ky., 10-12, Lexington 13, Oxford, O., 14, Dayton 15, Cinti. 17-22, St. Louis 24-29.

YOUNG America (Cohan and Harris): Cleveland 10-15, B'klyn 17-22.

TRAVELING STOCK

BOYER, Nancy: Howell, N.Y., 10-15, Batavia 17-22.

BRYANT, Billy: Kendleville, Ind., 10-15.

HAINES, Wilbur: McIntosh, S. D., 10-15.

HILLMAN'S Ideal: Riverton, Neb., 10-12.

MAXWELL: Glouster, O., 10-15.

TRUMBULL Players: Leyden, N. Y., 10-15.

WIGHT Theater Co.: Manson, Ia., 17-22, Hampton 24-26.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BRINGING Up Father (Co. 1; Chas. Yale): Chgo. 9-15, Cleveland 17-22, Toledo 23-27.

BRINGING Up Father (Co. 2; Chas. Frohman): Beaumont, Tex., 12, Galveston 13, Houston 14, 15, San Antonio 16, Austin 17, Taylor 18, Temple 19, Waco 20, Mexia 21, Dallas 22, Mineral Wells 23, Ft. Worth 24, Sherman 25, Wichita Falls 26.

BRINGING Up Father (Co. 3; Griff Williams): Pontiac, Mich., 12, Mt. Clement 13, Port Huron 14, Flint 15, Saginaw 16, Bay City 17, Cadillac 18, Petoskey 19, Traverse City 20, Manistee 21, Muskegon 22, Benton Harbor 23, Kalamazoo 24, Coldwater 25, Goshen 26.

BOHEMIAN Girl: Freemont, O., 12, Tiffin 13, Defiance 14, Lima 15.

ELTINGE, Julian (A. H. Woods): N.Y.C. 10-15.

HAJOS, Mizzi (Henry W. Savage): Stamford, Conn., 25, Hartford 27-29.

HAVE You Seen Stella? (Jake Lieberman): Chgo. Dec. 26-Jan. 22, St. Louis 23-29.

HIGH Jinks (Arthur Hammerstein): St. Louis 9-15.

HIGH Jinks (Eastern: Arthur Hammerstein): Dayton, O., 12, Columbus 13-15, Detroit 16-22.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

HYAMS and McIntyre (Perry J. Kelly): Kansas City, 9-15.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

LILAC Domino (Andreas Dippel): Washington 10-15.

MAID in America (Messrs. Shubert): Phila. 3-15.

MONTGOMERY and Stone (Chas. Dillingham): Boston Dec. 20—indef.

MUTT and Jeff in College (Co. 2; Chas. Williams): Las Vegas, N. Mex., 12, Santa Fe 13, Albuquerque 14, Deming 15, Douglas, Ariz., 17, Bisbee 18, Tucson 19, Phoenix 20, Yuma 21, El Centro 22, Imperial, Cal., 23, Los Angeles 24-29.

MUTT and Jeff in College (Co. 3; Harry Hill): Valparaiso, Ind., 12, Gary 13, La Porte 14, Kankakee, Ill., 15, Joliet 17, Streator 18, Peoria 19, Galesburg 20, Bloomington 21, Champaigne 22, Alton 23, Effingham 24, Olney 26.

MY Home Town Girl (Perry J. Kelly): Kansas City 9-15.

ONLY Girl (Joe Weber): Omaha 10-12.

ONLY Girl (Joe Weber): Boston Nov. 29—indef.

PASSING Show of 1915 (Messrs. Shubert): Pittsburgh 10-15.

PEASANT Girl (George Blumenthal): Lexington, Ky., 12.
PRINCE of Pilsen (Perry J. Kelly): Palestine, Tex., 12, Longview 13, Marshall 14, Shreveport, La., 15, 16, Texarkana, Ark., 17, Little Rock 18, 19, Ft. Smith 20, McAlister, Okla., 21, Oklahoma City 22, 23, Cushing 24, Tulsa 25, Henrietta 26, Muskogee 27.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
ROBIN Hood (De Koven Opera Co.): Dubuque, Ia., 12, Decorah 13, Independence 14, Waterloo 15, Sioux Falls, S. D., 17, Mitchell 18, Aberdeen 19, 20, Watertown 21, Mankato, Minn., 22, Albert Lea 23, Rochester 24, La Crosse, Wis., 25, Baraboo 26.
RUGGLES of Red Gap (Messrs. Shubert): N.Y.C. Dec. 24—indef.
SAN Carlo Opera Co.: Minneapolis 10-12, St. Paul 13-15.
SARI (Henry W. Savage): Asheville, N. C., 12, Spartanburg, S. C., 13, Greenville 14, Columbia 15, Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 21, 22, Ocala 24, St. Petersburg 25, Tampa 26.
SMART Set: St. Louis 10-15.
STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 25—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. 10—indef.
TO-NIGHT'S the Night (Messrs. Shubert): Balto. 10-15.
TOWN Topics (Messrs. Shubert): Boston 3—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WATCH Your Step (Chas. Dillingham): Phila. Dec. 25-Jan. 15.
WHEN Dreams Come True (Coutts and Tennis): Orangeburg, S. C., 12, Sumter 13, Florence 14, Wilmington, N. C., 15, Fayetteville 17, Wilson 18, Greenville 19, Washington 20, Petersburg, Va., 21, Richmond 22, Newport News 24, Charlottesville 25, Staunton 26.
WHEN Dreams Come True (Coutts and Tennis): St. Paul 9-12, Minneapolis 13-15, Eau Claire, Wis., 16, Wausau 17, Merrill 18, Grand Rapids 19, Baraboo 20, Richland Center 21, La Crosse 22, Winona, Minn., 23, Rochester 24, Owatonna 25, New Ulm 26.
WILSON, Al. H. (Sidney R. Ellis): Rochester, N. Y., 14, 15, St. Thomas, Ont., Can., 17, London 18, Galt 19, St. Catherines 20, Hamilton 21, 22, Toronto 24-29.
WITHIN the Loop (Messrs. Shubert): Chgo. Dec. 29—indef.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Chgo. Nov. 28-Jan. 29.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Harrisburg, Pa., 11, 12, Reading 13, Trenton, N. J., 14, 15, Easton, Pa., 17, Wilkes-Barre 18, 19, Pittston 20, Binghamton, N.Y., 21, Scranton, Pa., 22.
O'BRIEN Neil (C. F. Hodge): Greenville, Miss., 12, Jackson, Tenn., 13, Tupelo, Miss., 14 Birmingham, Ala., 15.

MISCELLANEOUS

BALLET Russe: N.Y.C. 17-29.
LAUDER, Harry (Wm. Morris): Schenectady, N. Y., 12, Rochester 13, Utica 14, Syracuse 15, Buffalo 17, Hamilton, Ont., Can., 18, London 19, Toronto 20-22, Peterboro 24, Kingston 25, Ottawa 26.
LORING, Harold A. (Harry Culbertson): Shreveport, La., 12, Longview, Tex., 13, Greenville 14, Tyler 15, Corsicana 17, Milford 18, Denison 19, Sherman 20, Commerce 21, Wichita Falls 22, McAlester, Okla., 24, Oklahoma City 25, Guthrie 26.
LUCEY, Thomas Elmore: Westpoint, Ill., 12, Trafalgar 18, St. Paul 20, Acton 21, Southport 24, McCordsville 25, Daleville 26.
THURSTON, The Magician: Omaha, Neb., 10-12, Sioux City, Ia., 13-15, St. Paul 16-22, Minneapolis 23-29.

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WOMEN

Ainslee, Adra, Mrs. Arthur Alston, Carol Arden, Jane Aubrey.
Barker, Mildred, May Beban, Mrs. Charles Belmont (Eleanor Robson), Mr. and Mrs. Jack Boggs, Rae Bowden, Pauline Bradshaw, Ira Brooks, Bessie Bruce, Margaret Bucklin, Misses Burns.
Campbell, Eugene, Corallie Clifton, Helen Collier, Stella Comyn, Mathilde Cottrelly.
Dalton, Dorothy, Lelia E. Davis, Norma Thornton Davis, Jena Dayne, Lillian Deane and Tom Brown, Eollyn Dockson, Lawrence D'Orsay, Norine Dunham.
Everett, Agnes.
Fairbanks, Eleanor, Josephine Firth, Alice Fisher, Bessie Frewen, Mr. and Mrs. De Rue Fay.
Gehrue, Mayme, E. Geiger, Symone Georges, Helen Gill, Maud Turner Gordon, Rose Gore.
Hagan, Margaret, Mrs. Harry P. Hanaford, Mary Hall, Lillian Harris, Mr. and Mrs. Jas. A. Hester, Mrs. J. H. Hewitt, Lois Howard, Mrs. Hurley.
Irwin, Isabel.
Johnston, Glenna C., Doris Jordan.
Kelly, Desmond, Margaret Kenmare, L. Kingston, Mindell Kingston, Kitty Kyle.
La Pierre, Margaret, Bessie Lee, Madeline L'Estrange, Elsa Lorimer, Edith Luckett, Edith Lyle, Mrs. Mary Lyons, Teresa J. Lyons, Pearl Lytell.
Maine, Lillian, Geraldine Malone, Juliette Martin, Mary Matthews, Jane Meridith, Mrs. Lee Morrison, Roselle Mott.
Norman, Josephine, Helen E. Normile.
O'Brien, Patsy, Olive Oliver, Emma Orner, Cecil Owen.
Pitkin, Mrs. Robert G., Jessie E. Poing, Maud Powell, Beulah Poynter.
Radcliff, Sady, Inez Ragan, Clemance Randolph, Elisabeth Rathburn, Frank Raymond, Helen Reimer, Adele Remington, Mollie Revel, Ann Reymond, Jane Rhoads, Vira Rial, Rodney Richmond, Mrs. H. L. Richmond, Mr. and Mrs. Riggs, Adele Ritchie, Maud Rodney, Violet Romer.
Smith, Lou J., Bess Stafford, Brenda Stock, Mrs. Wm. H. Sullivan, Lulu Sutton.
Tahapro, M., Mary K. Taylor.
Van Anker, Grace, Elmer Vaughn, Edwin S. Vickey.
Webber, Florence, Emily Ann Wellman.
Young, Mrs. Ella.

MEN

Adams, Hugh J., Alfred D. Aldridge, Ollie Alzer, John Austin.
Baker, Edward, C. Ballen, Charles R. Barker, George W. Barnum, Ralph Belmont, Fred C. Bennett, D. W. Blauvelt, Eugene Blessing, Eric Blind, Kirk Brown, Tom Brown, Roland Buckstone, C. C. Burnison, Billy Busch, Mr. and Mrs. Frank Byron.
Canto, Joseph, Frank Carman, Paul A. Carroll, George Clave, Deane, Hamilton, Paul Decker, Syd De Grey, Charles C. Derrickson, Henry Duffie.
Ellsner, Edward, A. Ely, Forde, Edmunde, H. Fullwood.
Gammond, A. F., Claudius Gieger, Taber E. Giles, C. P. Gillen, Francis Gillen, Ralph Golling, Doe Greene, Malcolm Greene.
Hall, Ernest Thurston, Mahlon Hamilton, Carl Hartberg, Ralph Hartley, Ben Helman, Jim Hester.
Irving, B. G., Forrest Izard, Kanasana, Cinco, Frederick Karr, James Keeley, S. Miller Kent, Ronald W. Klinger.
Lennox, Wm., L. Le Roy, Charles Le Van, Walter Lewis, Wm. I. Love.
Mace, James, Lorne McAdam, John McKee, Roy MacNickle, Guido Marburg, Marnello, Ralph C. Mather, Bert Merkert, Arthur Morrison, E. J. Murphy.
Nash, John, J. K. Newman.
O'Brien, Eugene, Herbert O'Connor, James O'Neil.
Pemberton, Henry W., Thomas Phillips, Wm. M. Pinkham, A. C. Pringle.
Redway, Eddie, Vic Richards, Franklin Richards, Clifford Robertson, John Rogers, Robert Robson, Harry Rorke, William Roselle.
Scott, George, Walter Shannon, Sandy Shaw, J. E. Sheridan, Richard Simpson, Skatelis, Alfred Smith, Wm. Stanton, Charles H. Stevens, Melvin Stokes, Clifford Stork.
Taylor, Elmer, Harry D. Taylor, Eugene Toscroft, Henry Travers.
Von Mcking, Fred.
Wade, Frank, Fleming Ward, G. W. Winon.

BALTIMORE

"Sybil" Exhausts Commendatory Adjectives —"The Melody of Youth" and Others

BALTIMORE (*Special*).—"Sybil," the new Sanderson-Brian and Cawthorn operetta is a tremendous success. "Gorgeous" and "magnificent" are two words which adequately describe it. The only possible fault to be found is that the voices are not strong enough to fit the music, which at times borders on grand opera. "Sybil" was by far the best musical production seen in Baltimore in five years. Business was splendid all week, most of the performances being played to capacity houses. It goes to New York.

"Daddy Long-Legs" also drew similar crowds to Ford's. It was ont of the most charming and exquisitely acted pieces seen here in many a season. Ruth Chatterton, Henry Miller, and Mrs. Jacques Martin received regular ovations every night. All hail to incomparable Nora Bayes, at the Maryland. She is now at the zenith of her glory. Her every action seemed inspired. She was the most pronounced success of the vaudeville season in Baltimore thus far. Agnes Scott also had a very telling little sketch entitled "The Decree," which was one of the best seen at this playhouse this season. Harry Cooper carried the audience along with him at all times. In fact the entire bill was exceedingly good.

The Boston Symphony drew another capacity audience to the Lyric Jan 5 for their third concert. Ernest Schelling was the soloist. Strauss's "Death and Transfiguration" was given a splendid reading at the hands of Dr. Muck and his orchestra.

At Ford's on Monday night there was presented another new production prior to its New York run, entitled "The Melody of Youth," by Brandon Tynan, that splendid actor whose former play, "Robert Emmet," held forth such excellent promise. The play marked the first offering of the new producing firm of Tyler & Hackett, a combination by the way which should be able to give a good account of itself. "The Melody of Youth" is a romantic play of Irish life, based on the call of love which comes to a young man about to enter the seminary for orders. The author chooses to call it an "Irish Bunty," and has successfully evaded the beaten track of the usual type of Irish comedy. It is entirely different from anything seen in Baltimore this season. Brandon Tynan, the author of the play, has the leading role. Lily Cahill makes her first appearance in Baltimore in this play and created a most favorable impression. Haidee Wright has one of the best parts of her career and plays it only as she alone could play it. George Giddens, Helen Evily, Mary Leslie Mayo, Alice Gail, Walter Walker, William Harrigan, William J. Kelly, and Martin Cody complete the cast. "Rolling Stones," with original New York cast, Jan. 17. The first musical comedy to visit Baltimore this season was the Gayety Theater success, "To-Night's the Night," which opened an engagement at the Academy on Monday night to a very brillian and enthusiastic audience. There have been many changes in the personnel of the cast since it was seen on Broadway last season, but the substitutes provided for the creators of the original roles are so good that there seems small ground for complaint. Cyril Chadwick, Philip Travers, Laddie Cliff, Wilfred Seagram, Frank Pollack, Dorothy Maynard, Alfred Hemming, Audrey Maple, and Renee Parker put the piece over in fine style. The music by Paul Rubens is quite above the average run of such offerings. Granville Barker's English Company, week Jan. 17.

At the Colonial this week, Hilliard in "A Fool There Was," a return greatly appreciated.

I. B. KAHN.

HAVERHILL

HAVERHILL, MASS. (*Special*).—The Colonial, Jan. 3-8: A bill composed almost entirely of musical numbers, headed by a comedy extravaganza, "In the Orchard." The Three Renards in a teeth swinging in the air act showed many new novelties in that line. Cervo, with his piano accordion, was a treat.

The Strand: Silent Drama, Jan. 3-8; Weber and Fields in "The Best of Enemies; Divorcons and Bessie Barriscale in "The Golden Claw," one of the best liked features shown here.

The Majestic has a good bill of excellent films.

The Orpheum shows the best in moving pictures, headed by Gladys Hanson in "The Primrose Path."

C. T. ISSERTELL.

FORT DODGE, IA.

FORT DODGE, IA. (*Special*).—The De Koven Opera company played a return date Dec. 30-Jan. 15 in "Robin Hood" to capacity.

"The Only Girl," Jan. 6. "The All Girl Revue," Jan. 13-15.

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Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN
In "THE BOOMERANG"
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with "THE BLUE PARADISE"
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WITH "THE PRINCESS PAT"
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ROCKFORD, ILL.

ROCKFORD, Ill., (*Special*).—Grand Opera House, Dec. 31. New Year's Eve. "The Only Girl," to a small house. On New Year's Day "It Pays to Advertise" played to two capacity houses, matinee and night.

Mr. George Peck, the popular manager of the Grand, has just completed the re-decoration of the house in the up-to-the-minute color scheme of black and white, with very striking and pleasing results. Rather than keep the house dark they have been showing Mutual movies between attractions, showing the Triangle Features the first three days of each week.

At the Palace, vaudeville, manager Damon headed his holiday bill with Webber's Musical Friends; they played to big business throughout and on New Year's Eve they put on a midnight show. Jan. 3-6, "Tickets Please."

HARRY F. NORRIS.

FALL RIVER

FALL RIVER, Mass. (*Special*).—Academy of Music, Byrne Brothers Minstrels, Jan. 2, to large attendance. "Twin Beds," Jan. 3-4 (matinee Jan. 4), with Aileen Poe, R. M. D'Angelo, Hamilton Mott, Virginia Fairfax, and Kathryn Mills. Fine Performance, good attendance. "The Broadway Belles," Jan. 5-8, with Joe Marks, Stella Morrissey, and Grace Lyman, presenting an up-to-date satire entitled "The Advertising Man." Large attendance. "Experience," Jan. 10-12. "The Big Craze," Jan. 13-15.

Savoy, Pleasing bill, Jan. 3-8, included Harry Meehan, Three Dixon Sisters; McDevitt, Kelly, and Lucy; Roxy Larocca, Dustin Farnum in the photo drama "The Iron Strain," Otto and Fokd, Six Musical Misses, The Faynes, The Exposition Jubilee Four, Leipsig, and Frank Keenan in a new photo play "The Coward," to good attendance.

Bijou, bill Jan. 3-8, Ben Harney, Clayton, Drew Players, Harry Taylor and Gladys Crollius, Reading Sisters, The Red Circle, The Chorus Lady, Laura Hope Crews in the photo play "Blackbirds," Nat L. Royce, Cunningham and Clements, Fox and Wells, and Grannis and Grannis, to large attendance.

Casino: A fine line of well selected photo plays to good attendance. Palace: Feature pictures to large attendance. Plaza: Good attractions and attendance.

The Savoy gave a midnight performance New Year's Eve to standing room only. Your correspondent acknowledges the receipt of many holiday greetings from friends in the profession.

W. F. GEE.

BRONX OPERA HOUSE

"The Road to Happiness" led us to an acquaintance with characters of real life, types of men and women, developed by clever players, is more apt to be successful than any problem play with superior actors. William Hodge appeared here last week in this refreshing play so finely acted and held his audience in silent interest or had them screaming with laughter. His Jim Whitman serves to accentuate his previous popularity. Splendid support was given by Scott Cooper, Ida Vernon, Marie Haynes, Miriam Collins, Sidney Riggs, George Lund, Howard Morgan, Taylor Carroll, Marguerite Batterson, Gladys Fairbanks, Louis Mountjoy, A. L. Evans, and A. W. Clark. Week of Jan 10, "Rolling Stones."

The Morris High School Association will attend the Bronx Opera House in a body, Feb. 11; "Experience" will be the attraction.

IDA C. MALCOMSON.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADLER, Felix: Royal, N.Y.C.; Bushwick, B'klyn, 17-22.
ADONIS and Dog: Hipp., Youngstown; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
AHEARN, Charles, Co.: Colonial, N.Y.C.; Bushwick, B'klyn, 17-22; Alhambra, N.Y.C., 24-29.
ALBERT and Irving: Keith's, Louisville, 17-22; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
ALEXANDRIA, Gladys, Co.: Davis, Pittsburgh; Keith's, Toledo, 24-29.
ALEXANDER Brothers: Orph., Petersburg, 13-15; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22; Roanoke, Roanoke, Va., 27-29.
ALEXANDER Kids: Colonial, Erie, Pa.
ALLMAN and Doty: Maryland, Balto.; Keith's, Phila., 17-22.
AMERICAN Dancers, Six: Shea's, Buffalo; Shea's, Toronto, 17-22; Keith's, Columbus, 24-29.
ARCO Brothers: Lyric, Birmingham, 17-19; Orph, Nashville, 20-22; Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
ARDATH, Fred J. Co.: Keith's, Indianapolis; Keith's, Louisville, 24-29.
ARNAUT Brothers: Palace, N.Y.C.; Keith's, Wash., 17-22; Maryland, Balto., 24-29.
ASTAIRE, Fred and Adelle: Royal, N.Y.C.; Alhambra, N.Y.C., 17-22.
AVON Comedy Four: Keith's, Toledo; Palace, Chgo., 16-22; Keith's, Dayton, 24-29.
AYER, Donald, Mme.: Orph., Los Angeles.
BACHELOR Dinner: Orph., Portland, Ore.
BAKER, Belle: Palace, Chgo.; Empress, Grand Rapids, 17-22; Keith's, Toledo, 24-29.
BALKANS, Musical: Lyric, Birmingham, 13-15; Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
BALL, Ernest R.: Temple, Rochester.
BALL, Ray Elinore: Keith's, Cinti.; Keith's, Indianapolis, 17-22; Keith's, Louisville, 24-29.
BALZAR Sisters: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
BANCROFT, George and Octavia Broske: Palace, N.Y.C.
BANKOFF and Girlie: Maj., Milwaukee; Maj., Chgo., 16-22.
BARABAN and Grohs: Royal, N.Y.C., 24-29.
BARAT, Arthur: Orph., Salt Lake City; Orph., Denver, 16-22.
BARDS, Four: Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
BARNES, Stuart: Orph., Los Angeles, 16-22.
BARRY and Wolford: Keith's, Prov., 17-22.
BARRY, Lydia: Royal, N.Y.C., 17-22.
BARRY, Mr. and Mrs. Jimmie: Shea's, Buffalo; Shea's, Toronto, 17-22; Orph., Montreal, 24-29.
BARTON, Sam: Orph., Omaha; Orph., St. Paul, 16-22.
BERGERE, Valerie Co.: Keith's, Cinti.; Hipp., Youngstown, 17-22; Keith's, Indianapolis, 24-29.
BERNARD, Sam: Maj., Chgo.; Keith's, Cleveland, 17-22.
BERNARD, Joseph E.: Keith's, Louisville, 17-22.
BERNARD and Phillins: Maj., Chgo.; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
BERNARD and Scarth: Shea's, Toronto; Keith's, Boston, 17-22; Prospect, B'klyn, 24-29.
BERTISCH: Keith's, Boston, 17-22.
BEYER, Ben, Co.: Orph., Lincoln, 13-15; Orph., Kansas City, 16-22.
BIG City Four: Lyric, Birmingham, 13-15; Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29.
BISHOP, Marie: Orph., Portland, Ore.
BISON City Four: Orph., Omaha.
BISSETT and Scott: Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29.
BLANC, Julia Co.: Prospect, B'klyn, 24-29.
BLANCHE, Belle: Bushwick, B'klyn; Alhambra, N.Y.C., 17-22; Colonial, N.Y.C., 24-29.
BOUNCERS, Billy, Circus: Orph., Seattle; Orph., Portland, Ore., 16-22.
BRIDE Shop: Keith's, Toledo, 17-22; Hipp., Youngstown, 24-29.
BRIGHTON'S: Colonial, Erie, Pa., 17-22.
BRONSON and Baldwin: Orph., Colorado Springs, 17-18; Orph., Lincoln, 20-22.
BRONTE and Aldwell: Colonial, Erie, Pa.
BROOKS, Alan, Co.: Temple, Rochester, 17-22.
BROOKS, Harry, Co.: Lyric, Hamilton, Can., 17-22.
BROOKS and Bowen: Palace, Chgo.; Columbia, St. Louis, 16-22.
BROWER, Walter: Dominion, Ottawa, 17-22; Orph., Montreal, 24-29.
BRUCH, Fritz and Lucy: Prospect, B'klyn; Royal, N.Y.C., 17-22; Orph., B'klyn, 24-29.
BURKHARDT, Maurice: Keith's, Wash; Colonial, N.Y.C., 17-22; Bushwick, B'klyn, 24-29.
BURLEY and Burley: Orph., Frisco, 16-22.
BURNHAM and Irwin: Keith's, Columbus; Empress, Grand Rapids, 24-29.
CALISTE, Conant: Orph., Seattle, 16-22.
CAMPBELL, Craig: Empress, Grand Rapids; Keith's, Toledo, 17-22; Shea's, Buffalo, 24-29.
CAMPBELL, Misses: Keith's, Louisville; Keith's, Cinti., 17-22; Forsythe, Atlanta, 24-29.
CANSINOS: Orph., Salt Lake City, 16-22.
CANTOR and Lee: Orph., Seattle; Orph., Portland, Ore., 16-22.
CARR, Alexander, Co.: Maryland, Balto.; Forsythe, Atlanta, 17-22.
CARR, Eddie Co.: Temple, Hamilton, Can.; Dominion, Ottawa, 17-22; Orph., Montreal, 24-29.
CARSON Kit: Lyric, Hamilton, Can., 24-29.
CARTER, Mrs. Leslie: Keith's, Cinti., 17-22.
CARTMELL and Harris: Orph., B'klyn, 17-22.
CLAYTON and Lenny: Roanoke, Roanoke, Va., 17-19; Orph., Winston-Salem, N. C., 20-22.
CLARK and Verdi: Empress, Grand Rapids.
CLAYTON, Bessie: Grand, Calgary, Can.; Orph., Seattle, 16-22.
CLIFFORD, Kathleen: Temple, Detroit, 24-29.
CLIFTON and Fowler: Orph., B'klyn.
CLIFTON, Herbert: Colonial, N.Y.C.
CLIPPER Comedy Four: Orph., Chattanooga, 13-15; Lyric, Birmingham, 17-19; Orph., Nashville, 20-22; Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29.
COLONIAL Belles Seven: Davis, Pittsburgh; Colonial, Erie, Pa., 17-22; Shea's, Buffalo, 24-29.
COLLINS, Milt: Keith's, Louisville; Keith's, Indianapolis, 17-22; Keith's, Cinti., 24-29.
COLONIAL Minstrel Maids: Forsythe, Atlanta, 17-22.
COMFORT and King: Orph., 'Frisco; Orph., Oakland, 16-22.
CONANT, Caliste: Grand, Calgary, Can.
CONLIN, Steele and Parks: Keith's, Phila.; Keith's, Boston, 17-22.
CONNOLLY, Mr. and Mrs.: Orph, St. Paul, 16-22.
CONRAD and Conrad: Orph., Salt Lake City, 16-22.
COOK, Joe: Grand, Knoxville, 13-15; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
COOPER, Harry: Colonial, Erie, Pa.; Keith's, Dayton, 17-22.
CORCORAN and Dingle: Keith's, Dayton; Keith's, Cinti., 24-29.
CORBETT, Sheppard and Donovan: Keith's, Indianapolis, 24-29.
CORELLI and Gillete: Orph., Winnipeg; Grand, Calgary, 16-22.
CRANBERRIES: Maj., Milwaukee; Maj., Chgo., 16-22; Keith's, Cleveland, 24-29.
CRESSY, Will and Blanche Dayne: Orph., B'klyn; Alhambra, N.Y.C., 17-22; Prospect, B'klyn, 24-29; Keith's, Boston, 24-29.
CREIGHTON: Hipp., Youngstown.
CRISPS: Orph., Los Angeles, 16-22.
CRUMIT, Frank: Orph., Oakland, 16-22.
CULLIN, James H.: Orph., St. Paul, 16-22.
CURTIS, Julia: Alhambra, N.Y.C.; Colonial, Erie, Pa., 24-29.
CUTTY, John: Keith's, Phila.
CUTLER, Albert: Colonial, N.Y.C.; Bushwick, B'klyn, 17-22.
CUTLER, Harry: Bijou, Savannah, 13-15.
CYCLING Brunettes: Lyric, Hamilton, Can.; Keith's, Cleveland, 17-22.
DAILEY, Robert L., Co.: Orph., Lincoln, 13-15; Orph., Kansas City, 16-22.
DANIELS and Conrad: Maj., Milwaukee.
DANIELS, Joe: Princess, Nashville, 17-19; Lyric, Birmingham, 20-22.
DANIELS, Joe: Princess, Nashville, 17-19; Orph., Chattanooga, 24-26.
DANUBE Four: Shea's, Buffalo; Shea's, Toronto, 17-22; Orph, Montreal, 24-29.
DAVIES, Reine: Orph., Salt Lake City; Orph., Denver, 16-22.
DIAMOND and Brennan: Orph., Denver; Orph., Colorado Springs, 17-18; Orph., Lincoln, 20-22.
DIAMOND and Grant: Garrick, Wilmington, Del., 17-22.
DINEHART, Allan Co.: Keith's, Louisville; Keith's, Dayton, 17-22; Hipp., Youngstown, 24-29.
DOLL, Alice Lyndon Co.: Maj., Chgo.; Maj., Milwaukee, 17-22.
DOOLEY and Sales: Hipp., Youngstown; Colonial, Erie, Pa., 17-22; Orph., Montreal, 24-29.
DOOLEY, Ray: Orph., Memphis; Orph., New Orleans, 16-22.
DONG Fong Gui and Haw: Orph., Minneapolis; Orph., Omaha, 16-22.
DUGAN and Raymond: Keith's, Toledo.
DUNBAR'S Bellringers: Orph., Oakland, 16-22.
DUNBAR'S Southern Singers: Royal, N.Y.C.; Bushwick, B'klyn, 17-22; Colonial, N.Y.C., 24-29.
DUTTON'S: Orph., 'Frisco, 16-22.
DYER Faye Trio: Grand, Calgary, Can., 16-22.
DYER, Hubert, Co.: Keith's, Cinti.
EARL and Curtis: Keith's, Cinti., 24-29.
EARLE, Georgia, Co.: Keith's, Prov., 24-29.
EAST, George, Co.: Keith's, Cleveland, 17-22.
ELINORE and Williams: Columbia, St. Louis.
ELLISON, Glen: Orph., Lincoln, 13-15.
ELLIS, Melville: Alhambra, N.Y.C.
EMERSON and Baldwin: Prospect, B'klyn; Colonial, N.Y.C., 24-29.
ERFORD'S Sensation: Orph., B'klyn; Alhambra, N.Y.C., 24-29.
EVANS, Ernest, Co.: Prospect, B'klyn.
EVEREST'S Monkeys: Hipp., Youngstown, 17-22; Keith's, Columbus, 24-29.
FARBER Girls: Bushwick, B'klyn; Keith's, Boston, 24-29.
FARRELL, Marguerite: Empress, Grand Rapids; Keith's, Toledo, 17-22.
FARRELL and Farrell: Orph., Jacksonville, 13-15; Victoria, Charleston, 24-26.
FASHION Shop: Forsythe, Atlanta.
FASHION Show: Columbia, St. Louis, 16-22.
FASHION Show (Western): Orph., Minneapolis; Orph., St. Paul, 16-22.
FERN, Harry, Co.: Orph., Fresno, 13-15.
FIELDS and Halliday: Royal, N.Y.C.
FISHER, Harry, Co.: Keith's, Indianapolis, 17-22.
FITZGERALD and Marshall: Orph., B'klyn; Prospect, B'klyn, 17-22.
FITZGIBBON, Bert: Orph., Memphis; Orph., New Orleans, 16-22; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
FLEMINGS: Orph., New Orleans.
FLOODS, Three: Dominion, Ottawa; Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
FOGARTY, Frank: Orph., Seattle; Orph., Portland, Ore., 16-22.
FOY, Eddie, and Family: Orph., Los Angeles.
FRANCIS, Addine: Empress, Grand Rapids, 17-22; Keith's, Toledo, 24-29.
FRANCIS, Emma, Co.: Royal, N.Y.C.
FRANCIS, Mae, Co.: Orph., 'Frisco, 16-22.
FRANCOIS, Margot: Orph., Memphis, 16-22.
FREEMAN and Dunham: Orph., Los Angeles, 9-15.
FULANO and Elliott: Keith's, Prov., 16-22.
GABBY, Frank: Princess, Nashville, 13-15.
GARCINETTI Brothers: Maj., Chgo., 16-22.
GARDNER Trio: Orph., Minneapolis, 16-22.
GAUTIER'S Toy Shop: Keith's, Wash; Maryland, Balto., 17-22; Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
GERMAINE, Herbert Trio: Orph., Minneapolis, 16-22.
GERRARD and Clark: Orph., Minneapolis; Orph., Memphis, 16-22.
GILLETTE, Lucy, Co.: Temple, Detroit; Temple, Rochester, 17-22; Shea's, Buffalo, 24-29.
GILLINGWATER, Claude, Co.: Orph., Denver; Orph., Colorado Springs, 17-18; Orph., Lincoln, 20-22.
GIRARD, Harry Co.: Keith's, Phila.
GLASS, Bonnie: Palace, N.Y.C.
GLIDERS: Palace, Chgo.; Columbia, St. Louis, 16-22.
GLOSE, Augusta: Keith's, Dayton; Davis, Pittsburgh, 17-22; Keith's, Cleveland, 24-29.
GOLDEN, Claude: Temple, Rochester, 24-29.
GOLDEN, Claude: Temple, Detroit, 17-22.
GOLDSMITH and Hoppe: Orph., Minneapolis, 16-22.
GOLFING Girls: Princess, Nashville, 17-22; Victoria, Charleston, 24-26.
GOODWIN, Nat C.: Keith's, Wash.
GORDON, John R.: Orph., Seattle; Orph., Portland, Ore., 16-22.
GORDON, Paul: Colonial, N.Y.C.; Royal, N.Y.C., 17-22.
GRUBER'S Animals: Hipp., Youngstown; Shea's, Buffalo, 17-22; Prospect, B'klyn, 24-29.
GYGI, Ota: Keith's, Boston.

(*Continued on page 20*)

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Elsie Janis Returns to Vaudeville—Bonnie Glass in New Dances

HOWARD ESTABROOK.
Opened his Vaudeville Season at the Colonial This Week in "A Little Revue," Which Contains Everything from Films to Drama.

"AMERICA'S Wonder Child," "Darling of Queens" and "The Cleverest Girl in the World" were among the superlatives heralding Elsie Janis's return to the field of her first success. All of which must have stirred Miss Janis's very real sense of humor.

Miss Janis devoted her vaudeville specialty entirely to impressions of stage folk. Always unaffected and girlish, she came back perhaps just a little more prim. But she has lost not a whit of her ability to reach across. She gets her audience easily.

Elsie Janis's Stage Impressions

Miss Janis's bits of mimicry are not photographic, such as Violet Dale's imitation of Nazimova. Miss Janis is a mimic, not an imitator. Cecilia Loftus, the greatest of all imitators, actually seems the person she impersonates. We'll always remember the haunting realism of her Maud Allan. For the moment she *was* Maud Allan and not Cecilia Loftus.

Miss Janis offers little caricatures, vividly drawn with a keen and intelligent sense of humor and deftly exaggerating just a few of a player's peculiarities of style and personality. Thus she gives us Ethel Barrymore, as Emma McChesney at her throatyiest, talking to her son over the phone to syncopated music. She made Frank Tinney do a bit of "The Village Blacksmith," she did. Nazimova sang the Rooseveltian lyric, "I Didn't Raise My Boy to Be a Soldier," with the hysteria valve wide open. Ethel Levey did "Some of these Days" in vibrant voice and danced with her rounded style. The nasal George Cohan and the saliva-voice Eddie Foy presented a duet, "You're Here and I'm Here." Harry Lauder, as a canny edition of Romeo, took the audience into his confidence about Juliet's balcony and the moon. But, best of all, Miss Janis gave us Sarah Bernhardt singing "Tipperary." And you caught a splendid semblance of the divine fire—enough to truly thrill you.

Miss Janis made a neat little curtain speech in the brogue of Laurette Taylor's Peg. There was no questioning the warmth of her welcome.

Gara Zora's Dances

Gara Zora is an exponent of the Oriental "dance" plus Loie Fuller fire trimmings. Miss Zora appears upon a grated platform, from beneath which colored lights and electric fans are worked. The draperies sweep into the air and—with more colored lights from the front—the appearance of fire is gained.

For one number, Miss Zora appeared in a tight-fitting costume, writhing her arms and tying them almost into knots to the frenzied music of the orchestra.

To tell the truth, Miss Zora's "dances" didn't interest us. They are of the burlesque olio rather than the East—shallow things, indeed, compared, for instance, to Ruth St. Denis's creations, big in beauty of thought and mystic meaning.

"Petticoats," the pajama comedy of the girl who starts out on a wager to win a proposal from a young woman-hating doctor, came to the Palace with a revised cast. Grace Dunbar Nile is now the young woman who tries blue pajama wiles upon the physician—and she is a pleasant ingenue—while the doctor is now played—very well, too—by Paul Stanton. The sketch has improved in smoothness and speed. It races along and is now the best vaudeville farce of the season.

A Miniature Recital

The Three Steindel Brothers—playing the piano, 'cello and violin—present an agreeable little recital, their selections ranging from Liszt's Hungarian Rhapsody No. 2 to Saint-Saens's "The Swan" and Liszt's paraphrase of Verdi's "Rigoletto." The brothers play well enough to be interesting. These offerings all help to advance vaudeville.

The Two Tom-Boys, the programme confides, are "the only ladies presenting a comedy bumsti-bumsti act." That is, the two girls tumble about recklessly from a table after the manner of bumping-the-bumps clowns. They start badly with a school girl song. In fact, the tumbling, difficult enough, should be handled in a daintier and less boisterous way.

Ed Flannagan and Neely Edwards are still doing their skit, "Off and On," which reveals the two—as vaudevillians—asleep in a hotel room topsy-turvy with bottles and other indications of an incoherent evening. Finally they advance to the footlights and finish "in one" with a dancing turn. The sketch is elemental but it has originality and is amusingly done.

Al Lydell and company offer one of those Monday morning rehearsal skits, "A Native of Arkansas." A young woman and her partner start to rehearse when an old villager appears. The rest of the skit is cross-fire repartee—rather dull stuff—with interpolated songs. Lydell, as the white-whiskered villager, goes out into the auditorium for part of the act. His assistants give little aid.

Somehow Lydell, in makeup and method, suggests the old veteran of Foster Ball. But, of course, Lydell's characterization may antedate that of Mr. Ball.

Riggs and Witchie Dance

Ralph Riggs and Katharine Witchie came over from "The Princess Pat" to do a week at the Palace. They are using their old repertoire, from the hornpipe to the harlequin. Riggs is agile and Miss Witchie is pretty. But they shouldn't sing. Still we'll admit that Miss Witchie in ballet gown otherwise touches high C.

Gertrude Vanderbilt and George Moore presented their lively two-act with its amusing fooling and brisk dancing. Their turn comes pretty near being the best of the season's two-acts.

Bonnie Glass came back to vaudeville at the Colonial with a new golden cyclorama curtain and a better repertoire of dances than we've observed in some moons. Miss Glass, you must know, is an effective dancer and one of the few survivors of that invading host of two seasons ago. And Miss Glass is always up-to-the-minute—with the smartest shrug, the smartest smile and the smartest bodily slump being done this season. We suspect she was the subject of profound study by the Colonial matinee girls.

Her costumes, we take it, are pretty devices of the ball room. We note with interest that backs are not being worn in the— er— bodice portion of the frocks this season.

Bonnie Glass Again in Varieties

The dances One was a minuet waltz, in romantic costume, subdued tempo and all that sort of thing. Another was a Spanish evolution, with tilted hats, cigarettes and plentiful stamping of the dancing pumps. A third was Miss Glass's military gallop. The other two dances were faster ball room movements.

Between numbers the orchestra played and played. But our interest in a tango orchestra these days is somewhere around zero.

William B. Mack is again a stage crook in Alice Leal Pollock's "Around the Law," one of those police-headquarters-third-degree sketches.

There's the gruff, heartless police inspector, trying to fix the crime of murder upon Johnny Creegan. Young Creegan really killed the man but it was to save a poor little shopgirl, or for some equally honest and laudable reason. Creegan loves Mary Hill, a poor but almost honest young lady of the underworld.

The Police and the Crook

In the end, Creegan neatly foils the inspector by pleading guilty to a diamond robbery, committed at exactly the moment of the murder. Thereby we gain the pleasant supposition that he will get a light sentence. Then it will be a little chicken farm in Maine for Johnny and Mary.

(*Continued on page* 18.)

IVAN BANKOFF AND LOLA GIRLIE.
Offering an Agreeable Dancing Specialty in Vaudeville.

LYNN OVERMANN,

At the Palace This Week in Everett S. Ruskay's "The Highest Bidder."

THE WEEK IN REVIEW

(*Continued from page* 17.)

The plot of "Around the Law" doesn't stand analysis. It abounds in the patter attributed to the underworld—"stool pigeon," "up the river," "going straight," and kindred jargon. And the police officials are taunted with such phrases as "sick hyena" and "I'll sign the confession—when they put an ice plant in the place you're going to."

All in all, we'd call it a passable melodramatic playlet, not of any particular originality. Mr. Mack does very well as the young crook who outwits the police. Eleanor Hicks looks the part of the girl, and the other members of the cast are fairly satisfactory.

Adelaide Herrmann, the widow of the Great Herrmann, offered her magical offering at the Colonial. There are the usual cabinet appearances and disappearances, while pigeons, flags, handkerchiefs, and billiard balls are "produced" and made to "disappear."

The feature of the specialty is a levitation effect, in which a young woman is supported in midair by a single rod, upon which one arm rests. Mrs. Herrmann could easily advance her specialty with the removal of certain crudities. The huge banner of a battleship might well go and the angel make-up of the girl in midair should be eliminated. The specialty needs toning up. Otherwise it will get along.

Hoey and Lee's War Patter

Charles Hoey and Harry Lee are still doing their Hebrew duologue before a street drop. This year, in "The Nominee," shouts and cheers are heard off stage and the comedians appear. Then follow comic campaign speeches anent preparedness. Submarines are confused with soup-tureens. The two finish with parodies, one being the usual play upon advertising names.

Betty Bond and Jimmie Casson have the regular thing in two acts, singing "You'd Never Know the Old Home Town of Mine" and kindred syncopated piffle. There are the regulation touches of high comedy, too. Casson, for instance, brushes powder from Miss Bond's decollete shoulders and, with fine comic perception, murmurs "Jap-A-Lac!" This is, of course, always funny.

THE TIVOLI FOLLIES OPEN

SYDNEY, AUSTRALIA (*Special*).—The Tivoli Follies of 1915-16 began a season at the Sydney Tivoli late in November and scored decidedly. Demand for seats was so great that the management advanced the price of admission, the first time since Ada Reeve was featured at this house.

Vera Pearce succeeds charming little Isabell D'Armond, now in America, as queen of the Follies. She was accorded an ovation at the conclusion of the performance. Floral offerings were banked around her. Miss Pearce is an Australian and has every promise of becoming an idol of the Antipodes. The outstanding feature of the performance was the Dance Du Noit, artistically and daringly done by Miss Pearce and Alex Yakovlenka.

Jack Cannot, who worked opposite Miss D'Armond last year, is principal comedian, and he is working alone, except in his travesties. His song hit is "Mr. O'Reilly." Walter Weems, the American black-face comedian, is in the Follies. George Welch, late of Crouch and Welch, is also prominent, contributing some amusing burlesque bits.

Billy Rego, a silent comedian, late of Alveretta, Rego and Stoppit, stands out. He is a silent comedian and the only rival of W. C. Fields in Australia.

Thelma Raye, who was featured with J. C. Williamson's companies, is a newcomer to the ranks of the Follies. She is gaining in favor.

MARIE TEMPEST ENTERS VAUDEVILLE; ELSIE JANIS'S HIT

George Jean Nathan and Vaudeville—Richard Bennett in Playlet —"Petticoats" Wins

BY WALTER J. KINGSLEY.

"PETTICOATS," the pleasing little comedy that was the sketch feature on the bill with Elsie Janis at the Palace Theater last week, owes much to the clever performance given by Grace Dunbar Nile in the leading role. Miss Nile created this part back in October. Later Oza Waldrop played it for three weeks and then Miss Nile took up the role again and the piece has been scoring a hit consistently. Miss Nile carries the comedy along by sheer force of personality, unfailing comedy and a dash of the little shrew. She has played Mary Turner in "Within the Law" on the road and has also scored in other comedy roles. One of these days she will blossom out on Broadway in the electric lights. Meanwhile "Petticoats" has a long route ahead of it. Lewis and Gordon, its producers, are entitled to a lot of credit for this snappy little tabloid.

Elsie Janis is repeating her Palace hit at the Orpheum Theater, which isn't nearly big enough to hold the Brooklynites who want to hear and see the gifted girl's "impressions" of her favorites. Elsie Janis is positively the greatest mimic in the world; she goes far beyond Cissie Loftus, for Miss Loftus was a mere "copy cat." Miss Janis gets inside the skin and into the very soul of her subjects. She doesn't do what they do but she does something else precisely as they would do it; that is, she takes a personality and makes it her own and then does stunts with it. When she recites "The Village Blacksmith," she is Tinney to the life and when she makes Bernhardt sing "Tipperary," it is precisely Sarah doing it. It is as though one could imitate literary style so perfectly in form, spirit and thought that one page would be pure Carlyle and another Wilson and another Mark Twain and the admirers of each would immediately identify it. Elsie Janis does not give a photograph but a re-creation in the image of the artist used for an "impression."

Marie Tempest in a song programme, with Melville Ellis at the piano, is drawing audiences of Empire Theater distinction to the Palace. Once before Miss Tempest essayed vaudeville at the Palace Theater, London, and she rather likes the two-a-day, which, she says, has more vim and vigor and go-ahead than the legitimate stage. Truly a distinguished headliner is Marie Tempest. Artiste to the finger tips, she gets over easily. Melville Ellis is a delight at the piano. He has a big following, for it must be granted him that he is a prince charming of the ivory keyboard. Miss Tempest will remain some time in Keith vaudeville. Later she may play return dates in Barrie's "Rosalind."

There's no argument about vaudeville possible with George Jean Nathan, of *The Smart Set*, *Puck*, and a weekly dramatic letter to the provinces. He slam-bangs the two-a-day with wicked consistency, and the worst of it is, he is so diabolically readable that he has a wide audience. When offered much to give creative suggestions for vaudeville he promptly advised: "eliminate vaudeville"; and now, in *Puck*, he quotes me as saying: "He who can, does; he who can't, criticises." To which he replies: "Which in deep chagrin I freely offer as damning evidence against myself. Though I can't do a clog, I yet criticise vaudeville." Even if he doesn't care for the trained seal, the singing single, the sister team, the sidewalk joker, the acrobat with the kerchief in the moist palm, and the educated chimpanzee dressed up like a first-nighter, I must recommend his volume, "Another Book About the Theater," because it contains the result of clear-seeing observation, crisp thought and a faculty for calling things by their right names. After reading it, one can never view a play again without bringing to mind many things George Jean has said. But be that as it may, he has a blind spot in his vision whenever he gazes upon vaudeville. "My spot on the bill" is, next to salary, the supreme interest of every vaudeville performer's life, but Nathan's cry to the whole kit and caboodle of them all is, "Out, damned spot!"

Richard Bennett is preparing a comedy sketch for vaudeville under the grooming of Arthur Kline. I would prefer Bennett in something grim and tense, and terrific in its climax. So would Bennett, but where is he to get such a vehicle? He'll act such a role quickly enough if he finds it, but meanwhile a good comedy part has presented itself. Bennett will be great in vaudeville, I am sure, whatever he does. Kline is also shaping up a comedy-drama for Blanche Bates, who will be very, very welcome back to the fold. She has an excellent little piece for variety. Kline also has "Fatty" Arbuckle, of the Keystone film, rehearsing a monologue, in the course of which he will be hit in the face with a custard pie by the musical director. The millions who have followed "Fatty" Arbuckle on the comedy screen know that unless he is massaged with a custard pie somewhere in the scenario he loses half his punch.

Bonnie Glass, who is dancing at the Palace this week with Marquis Rodolfo, assisted by a ten-piece band and a $3,000 old gold velour cyclorama drop, says that "without the Jews in New York there would be no *jeu d'esprit* and darned little *esprit de corps*." Miss Glass, it is needless to say, is a smashing big hit at the Palace, which she has played times without number.

Edgar Allan, the vaudeville booking man, has opened a delicatessen store on Seventh Avenue at Fifty-fourth Street, and can frame up a turkey sandwich or a tray of salad around midnight as well as the best professional chicken carver in the business. Joe Schenck is one of his regular customers, and Sime, Harry von Tilzer, Belle Story, Sunshine, Jack Welch, Ben Harris and other neighbors visit him nightly for cold comfort to take home with them. All the engaging young women in the neighborhood declared that Edgar Allan is the best-looking man in the delicatessen business, and he gets their trade.

C. F. Zittell is prodigal of praise for celebrated stage artists but, with his own genuine talent, he is remarkably stingy, not even letting his friends know the names of star performers he has discovered. "Zit" must loosen up or someone will write the story of "The Big White Car on the Great White Way."

If you have a sketch or an idea to submit please send it to Charles Feliky, the Orpheum Circuit, Palace Theater Building, Broadway and Fourty-seventh Street, New York. Mr. Feliky is a learned man with a keen sense of vaudeville values. His mission in life, while in the Palace Building, is to bring players needing vehicles in touch with authors who have material. You can submit him a pantomime or a dumb act as well as a comedy or tragedy. Anything that's good for vaudeville he likes to hear about. Maybe he can get you a production instanter if you have the goods and maybe he cannot; it's all a case of supply and demand, but at any rate, he is a charming gentleman who will go over the matter with you and tell you exactly what he thinks and what he can or cannot do. True courtesy and consideration are treasures on the Rialto and Charles Feliky is rich in the possession of both.

John Pollock has the National Photograph and Press Bureau running in battleship fashion. The service given by this incorporated organization for a trifling weekly fee is invaluable. Pollock is a tremendous worker with a genius for detail coupled with a broad vision for ensemble effects. Artists and vaudeville managers should thank their lucky stars for the Pollock Bureau. In vaudeville Channing Pollock, dramatist and capitalist, is always referred to as "that brother of John Pollock's."

THE CHICAGO BILLS

CHICAGO (*Special*).—Last week's bills in the bigtime houses were not just what they should be from a booking standpoint. The Palace, however, had a pleasing programme, in spite of its defective makeup, and it drew big business. The Majestic suffered from the lack of a feature and comedy. Business was off.

Ciccolini was headlined at the Majestic after appearing at the Palace a few weeks ago as a feature. Clayton White and company were put in as an extra-added feature at the last moment. Ciccolini made good but he is not a feature, for he has no drawing power. Clayton White misses Marie Stuart in the presentation of "Cherie." Hallen and Fuller were the most interesting number on the bill. Wilson and Lenore were billed for second. Myra Lenore is ill, so Lew Wilson presented a single, doing very well. Frank Milton and the Delong Sisters presented a new act which is not up to the standard.

Lina Abarbanell was featured at the Palace, being put in on short notice after two other headliners had been announced. She is accomplished and does a pleasing vaudeville turn. Nellie V. Nichols proved the hit of the bill, following a lot of good acts, much singing and other single women. Tom Dingle, of Cochran and Dingle, who appeared at the American Music Hall several years ago, proving such a hit that big things were predicted, returned with an ordinary song and dance act. George McFarlane sang splendidly.

Fred Oney Sweet, a feature writer on the Sunday *Tribune*, was headlined at McVicker's.

George Felix and the Barry Girls jumped away from the Butterfield circuit without, it is said, giving any notice, following a disagreement between the girls and the comedian. Winch and Poore were secured to take their place.

The new Orpheum Theater in Jackson, Mich., will open Feb. 24.

"Little Lord Roberts" has been booked for the Pantages circuit.

Trovato was in Chicago last week, laying off.

E. E. MEREDITH.

Violet Dale has received an offer to appear in musical comedy, following her recent unusual hit at the Palace.

GOSSIP

Howard Estabrook, who is at the Colonial this week, is under contract and salary with the Pathe Exchange, and is appearing in vaudeville by arrangement with them, pending the completion of some scenarios for him. Since August, Mr. Estabrook has been busy in four branches of theatrical entertainment: the feature of "Search Me" at the Gaiety, in the legitimate; lead with Elsie Janis at the Cohan in musical comedy; star in Pathe feature films, and a vaudeville feature.

Rosie Crouch, of Crouch and Welch, has completed a motion picture in Los Angeles and is returning to New York. Crouch and Welch recently completed an Australian tour. Welch remaining behind to appear in Hugh McIntosh's Tivoli Follies.

Adelaide and Hughes are leaving the varieties to enter motion pictures. They are building a small studio at their Bensonhurst home, where they produce pictures—along the fairy story type—of their own. Mr. Hughes is also considering an offer to appear in the new silhouette comedies to be produced in the Paramount-Bray cartoon series. The new black and white pictures are the creation of C. Allan Gilbert, the artist, and J. R. Bray, the film cartoonist.

William Anthony McGuire has dramatized Edward Everett Hale's story, "The Man Without a Country," for vaudeville. The sketch, which has nine speaking parts and three scenes, is now in rehearsal. The producers expect the playlet to have timely value. It will be seen on the United time.

Ethel McDonough, now doing a vaudeville single, points with pride to the fact that she made her debut in a graveyard, playing a muffled drum over the graves of Union veterans in Boston. For this service in five cemeteries on Memorial Day she received the sum of $2. That launched her upon her professional career. She became the drummer of the Fadettes, a woman orchestra, and remained with them for two seasons. Then she entered vaudeville alone as "The Girl Behind the Drum." Later she displayed her versatility, she did—as Frank Tinney would say—in a diving act. She was then billed as the Diving Myrana. Two years of the "water stuff" was enough, and she became a vocal single.

Gertrude Maitland, who was with Ethel Clifton in "The Saint and the Sinner" early this season, is now touring the Orpheum time in the Western "Passion Play of Washington Square."

Fenimore Cooper Towne has secured the rights to "Her First Case," a vaudeville sketch by Zellah Civington, who wrote "Some Baby." The sketch was played some time ago by Julia Nash and Marchia Leslie. Mr. Towne has signed Miss Leslie for the role she created and he will feature her in the comedy, which has been routed over the W. V. M. A. time. Mr. Towne himself is appearing in "Spilling the Beans," booked in the United houses by Alf. T. Wilton.

At the Sunday evening vaudeville concert, on Jan. 2, at the Hudson in Union Hill, William Goldhardt, the treasurer of the theater, put on a little skit, "The Beau Brummel of the Box Office and the Bewitching Ingenue." There is a possibility of the act playing the Keith theaters.

"Petticoats," John B. Hymer's new sketch, was at the Palace last week. Grace Dunbar Nile is now foremost in the cast, playing the role created by Oza Waldrop, who is going into a production.

Irene Douglas and Noel Travelers are breaking in a new Edgar Allan Woolf playlet, "Meadowbrook Lane."

Morris Cronin, well known in vaudeville as a juggler, died in Washington, D. C., on Saturday, Jan. 8. Death was due to pneumonia. Cronin made his debut at the old London Theater, in the Bowery, more than twenty-five years ago. He had played engagements in this country and throughout Europe and was one of the first to book international acts for the late B. F. Keith. The body was sent to Hopkinton, Mass., for burial. Hopkinton was his boyhood home.

ATTORNEY FOR WHITE RATS

James A. Timony has been appointed attorney for the White Rats Actors' Union of America, succeeding O'Brien, Malevinsky and Driscoll, who tendered their resignation to take effect on Jan. 1.

COMING HEADLINERS

WEEK OF JANUARY 17—*Colonial*, Josie Heather, Marshall Montgomery; *Alhambra*, Cressy and Dayne, Belle Blanche; *Royal*, Sophie Tucker, Hugh Herbert and company; *Orpheum*, Frances Nordstrom and company, Flanagan and Edwards; *Bushwick*, Violet Dale, Ruth Roye; *Prospect*, Charles Grapewin and company.

WEEK OF JANUARY 24—*Colonial*, Belle Blanche, Dunbar's Southern Singers; *Alhambra*, Oliver and Olp, Josie Heather; *Royal*, "Passion Play of Washington Square," Charles Grapewin and company; *Orpheum*, Wright and Dietrich, Hugh Herbert and company; *Bushwick*, Elsie Janis, Charles Mack and company; *Prospect*, Cressy and Dayne, Julia Blanc and company.

VIOLET DALE

AMERICA'S MIMIC

WHAT WALTER J. KINGSLEY SAYS IN THE DRAMATIC MIRROR, JAN. 8, 1916

"There was a girl who does imitations who set her heart upon playing the Palace Theater. She played hither and yon all over the land, but she never got a contract for the Palace—that ultimate goal of the clever performer. She was clever; she excelled in acting, singing, dancing, imitations, and comedy. She knew she was clever and she dreamed of the Palace. Last week on Monday morning Belle Blanche reported too sick to play her engagement. It was late and a snappy single had to be found. The girl who cried for the Palace was called in. She was asked if she'd play. Would she? She would exchange her right eye for the chance. Would she be ready for the Monday matinee? She would if she had to kill a Chinaman. The girl couldn't believe that it was going to happen until her card went up and Director Daab batoned her music. She went out on the Palace stage the happiest girl in the world. What she did to that audience was a delight. She stopped the show; she made them cry for more; she left the stage with a gorgeous hit to her credit. She did it all with imitations. She proved that she could do rough stuff, tragedy, comedy, song, oratory, clowning, and as a smashing big finish the dancing of Pavlowa. The next day she was called into the offices and handed a gilt-edged route and informed that she could count upon Palace booking for the rest of her career. The girl was Violet Dale, and take it from the critics, she made it harder for Janis this week, though Janis, of course, is more or less beyond competition."

This Week, Flatbush. Next Week, Keith's Bushwick. Personal Representative, M. S. BENTHAM

MARIE TEMPEST FOR FIVE WEEKS' TOUR; ELSIE JANIS BOOKED TO APRIL

Phyllis Neilson-Terry's Variety Season is Briefly Extended—Sophie Tucker Returns to Broadway

Marie Tempest is at the Palace this week, with Melville Ellis at the piano. Miss Tempest is the latest important Palace booking arranged by M. S. Bentham. In the past few weeks, Mr. Bentham placed Phyllis Neilson-Terry and Elsie Janis at the house. Miss Tempest's vaudeville tour will be limited to five weeks. Following the Palace the comedienne will appear at the Brooklyn Orpheum, and in Boston, Philadelphia, and Washington. She will then return to the legitimate under the direction of Elizabeth Marbury.

Miss Tempest is appearing in the varieties under the auspices of Miss Marbury, booked under the direction of M. S. Bentham. Miss Tempest has a special scene designed and executed by Elsie de Wolfe

Elsie Janis came very near leaving last week's bill at the Palace. A severe cold almost forced her to withdraw on Wednesday, when she was taken very ill after the evening performance.

Miss Janis is now routed until Holy Week. Her tour is directed by M. S. Bentham, under the personal direction of E. F. Albee.

Phyllis Neilson-Terry will remain in vaudeville until the end of January, rehearsals of a new Joseph Brooks production being postponed for two weeks. M. S. Bentham immediately booked Miss Neilson-Terry for two additional weeks in the varieties, Jan. 17 in Buffalo and Jan. 24 in Toronto.

Sophie Tucker is at the Palace this week. Critics in the various cities have been terming the comedienne "the new Sophie Tucker." Consequently, unusual interest is attached to her return to Broadway.

Derwent Hall Caine is to enter vaudeville in a playlet by Guy Bolton. The sketch is now being passed upon by the United officials and an early opening is probable.

Kitty Gordon and Jack Wilson, now at the Winter Garden, are likely to return to vaudeville shortly. They will be seen together in a vehicle by Edgar Allan Woolf. Mr. Woolf is now at work upon a sketch for their use.

Maude Leone is convalescing in Los Angeles after a serious operation. Miss Leone expects to be able to come East in February. She will appear in vaudeville under the direction of Alf T. Wilton.

Alla Nazimova is out of vaudeville for the present. Madame Nazimova is planning to present herself in a drama.

Nan Halperin was to have appeared at the Palace during the week of Jan. 3. Later arrangements were made for her to be on this week's Palace bill. But Miss Halperin was forced to rest and she is now at her home in Chicago.

James Madison is the author of Nora Bayes's motor monologue.

Mrs. Eddie Weil (Dorothy Arthur) is to enter vaudeville.

Elizabeth Murray returned to vaudeville this week at the Colonial Theater.

Miss Murray will leave vaudeville shortly for the new Cohan and Harris revue. Sidney Jarvis, recently returned from Australia, will be in the production.

Richard Ordynski, who staged "Sumurun" for Gertrude Hoffman, and who has since been with the Pavlowa organization, is staging an act for vaudeville. The name of the offering is being kept secret for the present.

Grace La Rue is to play Keith's in Washington, the Palace and the Bushwick shortly.

Miss La Rue is to open at Keith's in Washington on Monday.

Maurice and Florence Walton were to have returned to vaudeville in Philadelphia on Monday, booked by M. S. Bentham, but the dancers cancelled their route at the last moment. They are now taking a short vacation in Havana.

Marie Cahill is resting at Lakewood. Throat trouble forced her to cancel her vaudeville bookings.

Mabel Fairfax and Ada Ripel, who used to appear with Frederick Bowers, opened out of town on Jan. 6 in a new act, called "The Northern Girl and the Dixie Girl."

Mlle. Stantone, who appears in vaudeville with Mercedes, has recovered from a severe nervous shock and temporary loss of memory. Mlle. Stantone was appearing at Keith's in Cincinnati when she disappeared after the Tuesday evening performance. Mercedes discovered her absence and, being unable to find any trace of her, notified the Cincinnati police department. Without realizing her actions, Mlle. Stantone boarded a train to Columbus, where she went to her sister's home. On the following day she recovered her memory and telegraphed to Mercedes in Cincinnati.

Meanwhile, the Cincinnati police department had been unable to find any clue. Mercedes hurried to Columbus and brought Mlle. Stantone back to Cincinnati. Although the engagement had been cancelled, Manager John F. Royal, of Keith's, after hearing the circumstances, arranged for them to return to the bill.

Richard Pitman is playing the Keith New England time in Paul Sipe's skit, "All on Account of a Hat."

Irene and Bobbie Smith were forced to leave the bill at Dayton, O., during the week of Dec. 27, due to the illnes of Bobbie Smith. They were compelled to cancel last week, also.

John H. McCarron, manager of the Broadway Theater, Philadelphia, was presented by the house employes with a silver loving cup in commemoration of the twenty-fifth anniversary of his wedding. The presentation followed a Dutch lunch given after the New Year's Eve performance.

Flanagan and Edwards are being held over for a second week at the Palace Theater.

Olga Seymour, the English girl of seventeen, who came to New York recently as the protege of Madame Amy Sherwin, will be featured at the Palace next week. Miss Seymour has a lyric soprano with coloratura qualities. A trial Sunday performance at the Palace a few weeks ago won the booking.

Mabel Hamilton, formerly of Clark and Hamilton, has joined "The Fashion Show" on its tour of the Orpheum time.

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ANNUAL NUMBER

The Dramatic Mirror

See Page 10.

(Continued from page 16)

HANKE, Hans: Palace, Chgo., 16-22.
HANLON, Bert: Grand, Knoxville, 13-15.
HARMONY Trio: Orph., Fresno, 13-15; Orph., Oakland, 16-22.
HARRINGTON and Perry: Victoria, Charleston, 13-15; Grand, Knoxville, 17-19; Orph., Chattanooga, 20-22; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
HARRAH Roy Troupe: Lyric, Hamilton, Can., 17-22.
HAWKINS, Lew: Orph., Salt Lake City; Orph., B'klyn, 17-22.
HAYDN, Borden and Haydn: Bushwick, B'klyn; Royal, N. Y.C., 24-29.
HERAS and Preston: Orph., Montreal; Dominion, Ottawa, 17-22; Keith's, Cleveland, 24-29.
HERBERT, Hugh, Co.: Colonial, N.Y.C.; Royal, N.Y.C., 17-22; Orph., B'klyn, 24-29.
HERFORD, Beatrice: Keith's, Wash., 17-22; Maryland, Balto., 24-29.
HERMAN, Adelaide: Palace, N. Y.C.; Keith's, Cinti., 24-29.
HERMAN, Al.: Palace, Chgo., 16-22.
HIGHEST Bidder: Palace, N. Y.C.; Keith's, Phila., 17-22.
HINES, Harry: Maj., Milwaukee, 16-22.
HODGES, Musical Five: Orph., Chattanooga, 13-15; Forsythe, Atlanta, 17-22; Princess, Nashville, 24-26.
HOEY and Lee: Prospect, B'klyn.
HOEY and Mozart, and Merry Maids: Bijou, Richmond, 13-15.
HOLLAND Romance: Keith's, Cleveland; Maj., Milwaukee, 17-22.
HOLMES and Buchanan: Keith's, Wash.; Bushwick, B'klyn, 17-22.
HONEY Boys: Keith's, Cinti.; Keith's, Columbus, 17-22; Keith's, Louisville, 27-29.
HOOPER and Cook: Orph., Memphis; Orph., New Orleans, 16-22.
HOWARD and Fields: Princess, Nashville, 17-19; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
HUNTING and Francis: Keith's, Cinti.; Keith's, Louisville, 17-22; Keith's, Cleveland, 24-29.
HUNTING, L. and M.: Prospect, B'klyn, 17-22; Maryland, Balto., 24-29.
HURST, Brandon, Co.: Grand, Calgary, Can.; Orph., Seattle, 16-22.
HUSTON-Whipple Co.: Orph., Oakland; Orph., Sacramento, 17-19; Orph., Fresno, 20-22.
IMHOFF, Conn and Corene: Keith's, Indianapolis; Keith's, Cinti., 17-22; Keith's, Louisville, 24-29.
IMPERIAL Jiu Jitsu Troupe: Temple, Rochester; Davis, Pittsburgh, 17-22.
INTERNATIONAL Girls: Keith's, Columbus; Maj., Chgo., 16-22.
JANIS, Elsie: Orph., B'klyn; Keith's, Boston, 16-22; Bushwick, B'klyn, 24-29.
JANSLEY'S: Prospect, B'klyn, 17-22; Alhambra, N.Y.C., 24-29.
JEWEL'S Miniature Revue: Keith's, Phila., 17-22.
KAJIYAMA: Keith's, Toledo; Keith's, Cleveland, 17-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
KAUFMAN Brothers: Colonial, N.Y.C., 17-22.
KELLY, Walter C.: Palace, Chgo.
KEIT and De Mont: Orph., B'klyn; Keith's, Phila., 17-22; Maryland, Balto., 24-29.
KELLY, Walter C.: Maj., Milwaukee, 16-22.
KELSO, Mr. and Mrs.: Orph., Kansas City.
KENNEDY, Jack, Co.: Orph., Chattanooga, 17-19; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
KERR and Weston: Orph., Montreal; Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
KETCHUM and Cheatum: Maj., Chgo.
KERVILLE Family: Bijou, Savannah, 13-15; Orph., Jacksonville, 17-19; Forsythe, Atlanta, 24-29.
KING, Mazie, Co.: Orph., Lincoln, 13-15; Orph., Omaha, 16-22.
KINGSBURY, Lillian, Co.: Orph., Lincoln, 13-15; Palace, Chgo., 16-22.
KINGSTON and Ebner: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
KIRK and Fogarty: Orph., Omaha, 16-22.
KITAMURAS: Grand, Calgary, Can., 16-22.
KNAPP and Cornalia: Maj., Milwaukee.
KOKIN Mignonette: Columbia, St. Louis; Orph., Memphis, 16-22.
KOLB and Harland: Keith's, Indianapolis.
KRAMER and Morton: Temple, Detroit; Temple, Rochester, 17-22; Keith's, Boston, 24-29.
LACKAYE, Wilton, Co.: Keith's, Cleveland.
LADY Alice's Pets: Keith's, Cleveland.
LADY Sen Mei: Colonial, N.Y.C.; Orph., B'klyn, 17-22; Keith's, Prov., 24-29.
LAMBERT and Frederick: Dominion, Ottawa, 24-29.
LAMBERTI: Orph., Winnipeg; Grand, Calgary, 16-22.
LAMONT'S Cowboys: Orph., 'Frisco; Orph., Los Angeles, 16-22.
LANGTRY, Mrs.: Keith's, Boston, 24-29.
LA RUE, Grace: Keith's, Wash., 17-22.
LANGDON, Harry, Co.: Orph., Minneapolis; Orph., Winnipeg, 16-22.
LANGTRY, Lily, Co.: Orph., Montreal; Keith's, Prov., 17-22.
LA ROCCA, Roxy: Keith's, Prov.
LA VARR, Paul, Co.: Alhambra, N.Y.C.
LA VIVA, Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22.
LA VINE Cimeron Trio: Grand, Knoxville, 17-19; Orph., Chattanooga, 20-22.
LA VINE, Edward: Orph., Salt Lake City; Orph., Denver, 16-22.
LA VIVA: Victoria, Charleston, 13-15; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
LE GROHS: Orph., Chattanooga, 17-19; Grand, Knoxville, 20-22.
LE HOEN and Dupreece: Orph., Oakland, 9-15; Orph., Sacramento, 17-19; Orph., Fresno, 20-22.
LEIGHTONS, Three: Orph., Salt Lake City, 16-22.
LEIPZIG: Keith's, Phila.; Empress, Grand Rapids, 24-29.
LEITZEL, Miss: Orph., Portland, Ore.
LEON: Great Dominion, Ottawa, 24-29.
LEONARD, Eddie, Co.: Keith's, Louisville; Keith's, Cleveland, 17-22; Empress, Grand Rapids, 24-29.
LOUGHLIN and Gaxton: Keith's, Prov., 16-22.
LOVE In the Suburbs: Orph., Oakland, 16-22.
LOWE, Isabelle, Co.: Keith's, Wash., 17-22.
LOYAL'S Dogs: Royal, N.Y.C.
LUBOWSKA: Temple, Detroit; Davis, Pittsburgh, 17-22.
LUNETTE Sisters: Keith's, Phila.; Keith's, Boston, 24-29.
LYDELL, Al. Co.: Keith's, Wash., 24-29.
LYONS and Yosco: Orph., Memphis; Orph., New Orleans, 16-22.
LYRES, Three: Keith's, Cinti., 17-22; Keith's, Dayton, 24-29.
MacFARLANE, George: Temple, Detroit; Temple, Rochester, 17-22.
MACK and Vincent: Orph., Omaha; Orph., Kansas City, 16-22.
MACK, Charles Co.: Royal, N.Y.C.; Bushwick, B'klyn, 24-29.
MACK and Walker: Alhambra, N.Y.C., 17-22.
MANG and Snyder, Orph., Seattle, 16-22.
MARIE and Irene: Garrick, Wilmington, Del., 24-29.
MARLO and Duffy: Keith's, Phila., 24-29.
MARTINS, Flying: Keith's, Cleveland, 24-29.
MARTINETTI and Sylvester: Keith's, Columbus.
MARYLAND Singers: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
MASON, Harry Lester: Lyric, Birmingham, 13-15; Forsythe, Atlanta, 17-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
MASON, Keeler, Co.: Palace, Chgo.; Columbia, St. Louis, 16-22.
MAYOS, Flying: Empress, Grand Rapids, 17-22.
McCONNELL and Simpson: Orph., Montreal, 17-22; Dominion, Ottawa, 24-29.
McCORMACK and Wallace: Orph., Minneapolis, 16-22.
McDERMOTT, Billy: Grand, Calgary, Can.; Orph., Seattle, 16-22.
McFARLAND, Marie and Mary: Keith's, Wash., 17-22.
McGOWAN and Gordon: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22; Victoria, Charleston, 27-29.
McINTYRE, Frank, Co.: Temple, Rochester, 24-29.
McRAE and Clegg: Temple, Rochester.
McWATTERS and Tyson: Orph., Salt Lake City; Orph., Denver, 16-22.
MELVILLE, Mary: Hipp, Youngstown; Keith's, Columbus, 17-22; Keith's, Indianapolis, 24-29.
MEMORIES: Orph., Winnipeg.
MENDELSSOHN Four: Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
MERCEDES: Keith's, Louisville.
MERRILL and Otto: Keith's, Boston; Orph., B'klyn, 17-22.
METROPOLITAN Dancers: Orph., Portland, Ore.
MEYAKOS Four: Keith's, Boston, 17-22.
MIGNON: Maryland, Balto.; Keith's, Phila., 17-22; Orph., B'klyn, 24-29.
MILLER and Lyle, Prospect, B'klyn, 17-22.
MILLERSHIP, Florrie: Orph., Los Angeles, 16-22.
MOON and Morris: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
MOORE and Haager: Orph., 'Frisco; Orph., Oakland, 16-22.
MOORE, Gardner and Rose: Maryland, Balto., 17-22.
MOORE, O'Brien and Ormack: Orph., St. Paul; Orph., Winnipeg, 16-22.
MORALIS and Van Ness: Orph., Nashville, 13-15.
MORAN and Wiser: Shea's, Buffalo; Shea's, Toronto, 17-22; Garrick, Wilmington, Del., 24-29.
MORI Brothers, Three: Shea's, Toronto.
MORRELL, Beatrice: Shea's, Toronto, 17-22.
MORRIS and Sherwood: Bijou, Savannah, 13-15.
MORRIS, William, Co.: Keith's, Wash.; Maryland, Balto., 17-22; Keith's, Phila., 24-29.
MORRISEY, Will and Dolly: Hackett, Alhambra, N.Y.C.
MORTON and Glass: Keith's, Boston, 17-22; Keith's, Prov., 24-29.
MORTON and Moore: Orph., B'klyn; Alhambra, N.Y.C., 17-22; Colonial, N.Y.C., 24-29.
MORTON, Edward: Orph., Kansas City, 16-22.
MUETHER, Dorothy: Bushwick, B'klyn, 24-29.
MULLEN and Coogan: Davis, Pittsburgh; Hipp., Youngstown, 17-22; Empress, Grand Rapids, 24-29.
MURRY, Elizabeth: Colonial, N.Y.C.
MYRL and Delmar: Dominion, Ottawa, 24-29.
NAIRM'S Dogs: Orph., Minneapolis, 16-22.
NAMBA Brothers: Keith's, Louisville; Colonial, Erie, Pa., 17-22.
NANON'S Birds: Colonial, Erie, Pa.

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NATALIE and Ferrari: Maryland, Balto.; Keith's, Boston, 16-22.
NABARRE, Natalie: Grand, Knoxville, 17-19; Orph., Chattanooga, 20-22; Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29.
NAZIMOVA: Orph., B'klyn; Keith's, Boston, 17-22; Alhambra, N.Y.C., 24-29.
NORTON, Ruby and Sammy Lee: Prospect, B'klyn; Alhambra, N.Y.C., 17-22; Bushwick, B'klyn, 24-29.
NOSSES, Musical Six: Orph., Jacksonville, 17-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29.
NUGENT, J. C., Co.: Columbia, St. Louis.
ODIVA: Keith's, Cleveland; Keith's, Columbus, 17-22.
ODONE: Lyric, Hamilton, Can.; Orph., London, 17-22.
OLCOTT, Charles: Orph., B'klyn; Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
OLD Homestead Eight: Victoria, Charleston, 17-22; Roanoke, Roanoke, Va., 27-29.
OLGA: Orph., Kansas City, 16-22.
OLGA: Orph., Lincoln, 13-15.
O'NEIL, Doc: Keith's, Louisville, 24-29.
ONRI, Jack: Victoria, Charleston, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
ORANGE Packers: Hipp., Youngstown, 17-22; Keith's, Columbus, 24-29.
ORHMAN, Chilson, Mme.: Orph., St. Paul.
ORTH and Dooley: Shea's, Toronto; Davis, Pittsburgh, 17-22.
OSNATIS, Four: Bijou, Savannah, 17-19; Orph., Jacksonville, 20-22; Victoria, Charleston, 27-29.
OXFORD Trio: Maryland, Balto.; Bushwick, B'klyn, 24-29.
PAGE, Hack and Mack: Orph., Salt Lake City, 16-22.
PARA Tootsa Co.: Maj., Chgo.
PALMER, Gaston: Keith's, Indianapolis; Keith's, Louisville, 17-22.
PARILLO and Fabrito: Keith's, Boston.
PARRY, Charlotte Co.: Keith's, Columbus; Keith's, Indianapolis, 17-22; Keith's, Cinti., 24-29.
PEREIRA Sextette: Keith's, Wash.; Maryland, Balto., 17-22.
PETTICOATS: Prospect, B'klyn; Davis, Pittsburgh, 17-22.
PIERLO and Schofield: Shea's, Toronto; Empress, Grand Rapids, 24-29.
POLZIN Brothers: Keith's, Cinti., 17-22; Colonial, Erie, Pa., 24-29.
PRIMROSE Four: Columbia, St. Louis; Maj., Chgo., 16-22.
QUIGLEY and Fitzgerald: Empress, Grand Rapids.
QUIROGA: Maryland, Balto.; Keith's, Prov., 17-22; Orph., Montreal, 24-29.
RADIUM Spectre: Orph., Minneapolis.
RANDALL, George, Co.: Garrick, Wilmington, Del.
RANDEGGER, G. Aldo: Keith's, Boston, 17-22; Keith's, Prov., 24-29.
RATLIFF, Barry and Hayden: Royal, N.Y.C., 24-29.
RAYNO'S Dogs: Bushwick, B'klyn.
REGEL, Dorothy: Keith's, Columbus, 24-29.
REX'S Comedy Circus: Orph., Memphis; Orph., New Orleans, 16-22.
REYNOLDS and Donegan: Orph., 'Frisco; Orph., Sacramento, 17-19; Orph., Fresno, 20-22.
RHOADES, Mack, Major: Orph., Portland, Ore., 16-22.
RICE, Andy: Alhambra, N.Y.C.; Colonial, Erie, Pa., 24-29.
RICHARDS, Great: Bushwick, B'klyn.
RICHMOND, Dorothy, and Rudolph Cameron: Prospect, B'klyn.
RING, Julie, Co.: Orph., Omaha, 16-22.
RIVES and Harrison: Orph., Omaha, 16-22.
ROCK, William and White: Orph., Portland, Ore., 16-22.
ROONEY and Bent: Palace, Chgo.; Columbia, St. Louis, 16-22.
ROSE, Julian: Keith's, Indianapolis; Keith's, Cinti., 17-22; Keith's, Indianapolis, 24-29.
ROSHANARA: Orph., Fresno, 13-15; Orph., Los Angeles, 16-22.
ROVER, Al, and Sister: Keith's, Louisville.
ROYE, Ruth: Shea's, Toronto; Bushwick, B'klyn, 17-22; Keith's, Wash., 24-29.
RUDOLPH, Henry G.: Lyric, Hamilton, Can., 17-22; Keith's, Phila., 24-29.
RYAN and Lee: Orph., 'Frisco; Orph., Sacramento, 17-19; Orph., Fresno, 20-22.
RYAN and Tierney: Keith's, Cinti.; Keith's, Louisville, 24-29.
SABINA, Vera, Co.: Grand, Pittsburgh; Keith's, Dayton, 17-22.
SALON Singers: Maj., Milwaukee, 16-22.
SAMOYA: Alhambra, N.Y.C.; Orph., B'klyn, 17-22.
SCHEFF, Fritzi: Orph., Memphis 16-22.
SCHMETTENS: Orph., B'klyn, 24-29.
SCOTCH Lads and Lassies: Alhambra, N.Y.C.; Keith's, Phila., 24-29.
SCOTT and Keane: Keith's, Phila.; Bijou, Richmond, 17-19; Colonial, Norfolk, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
SEEBACKS: Keith's, Prov., 17-22.
SHARP and Turke: Orph., Minneapolis; Orph., St. Paul, 16-22.
SHARROCKS: Keith's, Cleveland, 17-22; Keith's, Dayton, 24-29.
SHONE, Hermine: Keith's, Toledo; Keith's, Cleveland, 17-22.
SIMON, Louis, Co.: Forsythe, Atlanta, 24-29.
SIMON, Louis, Co.: Colonial, Norfolk, 13-15.
SIMMS, Willard, Co.: Bushwick, B'klyn; Keith's, Wash., 17-22; Orph., B'klyn, 24-29.
SINGER and Ziegler Twins: Orph., Oakland; Orph., Sacramento, 17-19; Orph., Fresno, 20-22.
SMALLEY, Ralph: Temple, Detroit; Temple, Rochester, 17-22.
SMITH and Austin: Grand, Calgary, Can.; Orph., Seattle, 16-22.
SOLAR Willie: Orph., New Orleans.
SONG Revue: Davis, Pittsburgh; Keith's, Indianapolis, 17-22; Keith's, Toledo, 24-29.
SPEEDWELL: Keith's, Wash., 24-29.
SPELLMANS: Bijou, Richmond, 13-15; Victoria, Charleston, 20-22; Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29.
STERLINGS: Prospect, B'klyn.
STEVENS, Edwin, Co.: Keith's, Balto., 17-22.
STEWART and Donohue: Keith's, Columbus; Keith's, Toledo, 17-22; Hipp., Youngstown, 24-29.
STEWART, Misses, Three: Grand, Knoxville, 17-19; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
SULTANA'S: Orph., Kansas City, 16-22.
SYLPHIDE Sisters: Prospect, B'klyn, 17-22.
TALLMAN: Keith's, Toledo.
TANGO Shoes: Shea's, Buffalo, 24-29.
TANGUAY, Eva: Keith's, Cleveland, 17-22.
TAYLOR, Eva, Co.: Orph., 'Frisco, 16-22.
TEMPEST, Marie: Palace, N.Y.C.
TERRY, Neilsen Phyllis: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
THORNTON, James and Bonnie: Palace, N.Y.C.
THURBER and Madison: Orph., Salt Lake City, 16-22.
TINY May's Circus: Bijou, Richmond, 13-15.
TOGAN and Geneva: Keith's, Boston.
TOM BOYS, Two: Maj., Milwaukee, 16-22.
TOMPKINS, Susan: Orph., Montreal.
TOWER and Darrell: Keith's, Columbus, 24-29.
TUCKER, Sophie: Palace, N.Y.C.; Royal, N.Y.C., 17-22.
TUSCANO Bros.: Orph., Portland, Ore.
TYPES, Three: Palace, Chgo., 16-22.
TYSON, Jean: Prospect, B'klyn.
VADIE, Mlle. and Girls: Keith's, Prov., Keith's, Phila., 24-29.
VALLECITA'S Leopards: Keith's, Toledo; Keith's, Columbus, 17-22; Davis, Pittsburgh, 24-29.
VAN Charles and Fannie: Keith's, Columbus, 24-29.
VAN and Bell: Orph., Seattle; Orph., Portland, Ore., 16-22.
VAN and Schenck: Orph., Montreal; Dominion, Ottawa, 17-22; Temple, Detroit, 24-29.
VANDERBILT and Moore: Keith's, Prov., 24-29.
VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24.
VASCO: Keith's, Indianapolis; Keith's, Louisville, 17-22.
VICTORIA Four: Alhambra, N.Y.C.
WALKER and Walker: Orph., Chattanooga, 13-15; Lyric, Birmingham, 17-19; Princess, Nashville, 20-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
WALTHOUR, Bobby; Forsythe, Atlanta, 17-22; Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29.
WARD and Faye: Keith's, Toledo.
WARDELL, Harry: Victoria, Charleston, 13-15; Orph., Jacksonville, 17-19; Roanoke, Roanoke, Va., 20-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
WARREN and Templeton: Royal, N.Y.C., 24-29.
[illegible] Sisters: Keith's, [illegible]; Orph., Montreal, 17-22.
WEBER and Fields: Maj., Milwaukee; Maj., Chgo., 16-22; Keith's, Cleveland, 24-29.
[illegible]lumbus, 24-29.
WERNER-Amores Troupe: Alhambra, N.Y.C.; Prospect, B'klyn, 17-22; Bushwick, B'klyn, 24-29.
WESTON, Willie: Orph., Kansas City.
WHEELER, B. and B.: Maryland, Balto.; Keith's, Phila., 24-29.
WHEELER, Bert, Co.: Orph., Omaha, 16-22.
WHITE and Clayton: Bushwick, B'klyn; Maj., Milwaukee, 16-22; Prospect, B'klyn, 24-29.
WHITE, Carolina: Orph., Minneapolis, 16-22.
WHITE Hussars, Nine: Keith's, Cleveland; Keith's, Dayton, 17-22; Colonial, Erie, Pa., 24-29.
WILLARD: Alhambra, N.Y.C.; Orph., B'klyn, 17-22.
WILLIAMS and Wolfus: Maj., Chgo., 16-22.
WILLIAMS, Elsie, Co.: Shea's, Toronto; Keith's, Columbus, 17-22; Empress, Grand Rapids, 24-29.
WILSON and La Noir: Columbia, St. Louis.
WILSON, Geo.: Garrick, Wilmington, Del., 24-29.
WILSON, Lew: Orph., Memphis 16-22.
WOOD and Wyde: Temple, Rochester.
WORTH and Brice: Orph., Omaha; Orph., St. Paul, 16-22.
WRIGHT and Dietrich: Dominion, Ottawa, Can.; Orph., B'klyn, 24-29.
WUERNTZ, Flying: Orph., Denver; Orph., Colorado Springs, 17, 18; Orph., Lincoln, 20-22.
WYNN, Bessie: Keith's, Phila.; Shea's, Buffalo, 24-29.
YARDY'S, Les: Orph., 'Frisco, 16-22.
YOUNG, Dewitt and Sister: Forsythe, Atlanta, 17-22; Victoria, Charleston, 24-26; Bijou, Savannah, 27-29.

GERTRUDE VANDERBILT
AND
GEORGE MOORE
IN NEW SONGS AND DANCES

ROSHANARA
Authentic Exponent of Indian and Burmese Dances

M. S. BENTHAM, Presents
GRACE FISHER
THE SUNSHINE GIRL
BOOKED SOLID

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

HARRY BERESFORD
NOW IN VAUDEVILLE

GEORGE F. HARRIS
WITH
A MILE A MINUTE
Management HOWARD THURSTON
Address care DRAMATIC MIRROR

NEIL PRATT
IN VAUDEVILLE
Care Max Hart

Agnes Scott and Harry Keane
in "THE FINAL DECREE," by Agnes Scott
Author of "The Red Fox Trot" "Drifting" "The Wall Between"

---FLO VINCENT---

If Flo Vincent, formerly of the Million Dollar Dolls Co. and now supposed to be in vaudeville, will communicate with P. O. Box 403, Bridgeport, Conn., she will learn something to her advantage.

Anyone knowing Miss Vincent's address please communicate.

ETHEL BRENDA
CLIFTON and FOWLER
Offering "THE SAINT AND THE SINNER"
Direction EVELYN BLANCHARD.

MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

SLAY THE "JABBERWOCK"

ONCE more the Jabberwock of Federal film censorship comes "whiffling through the tulgey-wood" of Capitol Hill, and while its "burblings" are liable to be stilled during serious discussion of the country's finances, defenses and foreign policy, you never can tell when some fresh Congressman, seeking notoriety or scenting revenue from the fifth industry of the United States, may open the back door and turn him loose on the floor for some spectacular "reeling and writhing and fainting in coils" that would do credit to LEWIS CARROLL, but scarcely to the dignity of even a Democratic Congress.

There are manifold reasons why Federal censorship should be defeated: Firstly, it is unconstitutional; secondly, it is abhorrent to the American ideal to judge and condemn even an indecent film *in camera;* thirdly, it is impracticable, except through misapplication of the Interstate Commerce law, resulting in worse confusion than we now have with state censorship.

The "Frumious Bandersnatch" of the Keystone State, and the Buckeye "flubdub board" are bad enough as it is; and while Chicago's famous funkhouser system is happily defunct, its spirit still survives in some of the recent decisions of the present film fumigators, notably barring "The Despoiler." This frankly brutal but terribly truthful war film was shown for a week on Broadway, with no comment save admiration for the wonderful acting of FRANK KEENAN and a more general realization that "SHERMAN was right." If this idea could be infilmed into the minds of American Don Quixotes and Joan D'Arc (lights), there would be fewer FORD "flivvers" and Jane Add-'ems to "the gaiety of nations" butting into other people's fights.

What Filmdom needs is some "Beamish Boy" who, with "verbal blade," shall "snickersnack" Federal film censorship to sleep forever; but it becomes more and more evident that moving picture manufacturers will have to organize and go into politics to secure protection for their industry. Already there are signs that the camera will figure in coming campaigns.

CINCINNATI motion picture exhibitors will go into politics, if necessary, to meet the attacks of their enemies and to curb the alleged tendency of the State Board of Censors to allow prejudice to hold sway over common sense in passing upon films.

The above statement was contained in the address of President FRED L. EMMERT at the annual meeting and election of the Cincinnati Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce.

EMMERT read a newspaper clipping which said that Governor FRANK B. WILLIS, of Ohio, had voiced objection to the showing of the feature, "The Birth of a Nation," during the recent trip of the Ohio Corn Boys to Philadelphia, on the ground that it would arouse race feeling.

"When a delegation from our league went before the State Censors at Columbus we were not told that Governor WILLIS was against the picture," remarked EMMERT. "If we are forced into politics we can put up a hot battle by throwing our arguments on the screen. I am here to say that I for one will fight to the finish."

"We are the fifth largest industry in the United States, and it is high time we are shown some consideration," said ANDREW G. HETTESHEIMER, First Vice-President. "We have a common enemy. The way it looks, this enemy is politics. Well, we can go into politics, too. We're paying Federal and state taxes, and yet they are jumping on us from all sides. What we need is more organization, so we will be in a position to go to Congress and State Legislatures to lobby. We demand the right to live, and we intend to live! The motion picture screen affords us a publicity medium second to none."

Attorney AMOS P. FOSTER, counsel for the league, agreed that while not advisable at present to take up a political fight, the organization should be prepared, and give warning that such a course will be followed unless conditions change.

Meanwhile everybody who has anything to say will have an opportunity at the Congressional hearing, so "speak now, or forever after hold your peace!"

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TOP.—MAE MURRAY.—(LASKY.)
SEATED.—RUTH STONEHOUSE.—(ESSANAY.)

SCREEN DETECTIVE DRAMA

SLOWLY but surely one of the latest types of feature play is reaching the climax of its development, and from its first melodramatic tendencies has radically changed and is now following scientific lines. This drama, the detective play, has been evolved from the old murder and hair-raising pictures and their prototypes, yet it has little in common with them other than the perpetration of criminal act. Although the old melodrama stirred up the emotions to the highest pitch from beginning to end, what was lacking in continuous intensity was made up for by thrilling moments. It is almost the opposite in the detective drama which has been developed along the legitimate theories of dramatic construction; it has suspense, intensity, an exceptionally well developed plot, and the one big moment or climax. These qualities were easily discernible among the first productions of this type, "The Perils of Pauline." Since that time they have become more predominant in each succeeding picture, and finesse is now tending to obscure most of the rougher characteristics.

Moral objections to murder and other crime scenes have been overcome by developing the act of crime along the line of psychological and analytical tendencies. The crime is subordinated to the cause and dissection of the deed itself has become paramount, notwithstanding the fact that it is the basic act of the plot. It is the foundation of the climax rather than the climax itself, and this is the greatest point of differentiation between the two styles of mystery drama, the old and the new.

The one big fault in the production of mystery plays has been that the introduction usually extended through two or three reels, all of which were composed of events and causes leading up to the act of crime, while the expositional and analytical parts were developed by very fast action in the space of two, or at the most three thousand feet of film. The result was the beginning of the picture always seemed drawn out and tedious, and there was then an abrupt change to rapid action.

The import of the innovation is obvious to anyone who has analyzed the essential difference between play and novel construction. The old-fashioned fictionists considered it absolutely necessary to keep some more or less vital portion of their plots a deep and dark secret from the reader, until the startling denouement explained everything, and all ended happily. This was the *sine qua non* of the old three-volume novel, and its successor—the continued story. So firmly was this idea ingrained in fiction that even as gentle and guileless a story-teller as our own HAWTHORNE—(whose genius was mystic and psychological rather than sensational)—considered it absolutely necessary to preserve the fiction of mystery.

On the other hand, the cardinal rule of the old dramaturgy was, "never conceal anything from the audience." You might mystify the characters as much as you liked, but the spectator must know from the outset just who "stole the papers" or committed the "murder in the old mill at midnight!" If there was any possible shadow of doubt, some Hamlet or Richard III. submitted a soliloquy explaining all his past, present purposes and psychology.

Frequently of late this ancient rule has been upset by such trick comedies as "Seven Keys to Baldpate" and sketches like "The Girl," or "A Passion of Washington Square"; but even the cleverest of theatrical innovators could not achieve an "Alster Case"—in which the murder is a mystery to both characters and spectators until the climax. The key to the whole mystery is a misleading telephone conversation, and since "the silent drama" does not deal in dialogue, you can scarcely surmise that the speaker does not say what you would expect him to. On the speaking stage this subterfuge would be impossible, of course, since one end of the telephone talk would be enough to betray the murderer to the audience.

SPEAK NOW OR NEVER

Hearing on Federal Censorship Bill Granted to Motion Picture

Censorship of moving pictures will be the burning question before the entire industry for the next two weeks, by reason of the public hearing which has been granted on House Resolution 456 by the House Committee on Education, Dudley M. Hughes, chairman, through the persistent demand of the Motion Picture Board of Trade of America. The hearing before the committee is to take place on three successive nights—namely, Thursday, Friday, and Saturday, Jan. 13, 14, and 15. This information was contained in the following telegram received by J. W. Binder, executive secretary of the board:

"The Committee this morning determined to commence hearings on House Resolution 456 next Thursday night, the 13th instant at 8 P. M. Those opposing the bill will be allowed three nights in which to present their objections. Those favoring the bill will also be allowed three nights. Each night session will continue for two and one-half hours. I am wiring you in your official capacity as the representative of the various motion picture interests, and hope you will communicate this information to them. Briefs may be filed within seven days after conclusion of hearings.

"DUDLEY M. HUGHES, Chairman."

The two bills, House Resolution 456 and Senate Bill 2204, the latter introduced by Senator Hoke Smith, of Georgia, are almost identical, and provide for the censorship of motion pictures by a commission of five, to be appointed by the President of the United States, and clothed with arbitrary power to license or prohibit any film which, in the judgment of the commission, is "obscene, indecent, immoral, or of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults, or incite to crime."

PARAMOUNT RECEPTION

Leaders of the Film World Celebrate Opening of Palatial New Office

A reception at which most of the "powers that be" in the motion picture realm were present marked the formal opening of the new palatial quarters of the Paramount Pictures Corporation at 485 Fifth Avenue. More than five hundred people inspected the two floors which house all the Paramount departments. On the ninth floor the executive and general offices are lavishly fitted with mahogany desks and furnishings and every modern appliance that will save time. The accounting, shipping and stenographic departments are situated on the eighth floor. Efficiency has been the keynote throughout, and business will be handled with greater dispatch than ever, thanks to the installation of numerous labor and time saving machines. The place is a model establishment, both in appearance and usefulness. The most striking feature is the openness. The general offices are all contained in one large room, which holds about sixty desks. At the front of this are the private offices of the executives, the directors' room and the reception room.

Among those present at the inauguration of the new business era for Paramount were: Mary Pickford, Marguerite Clark, Pauline Fredericks, Hazel Dawn, John Barrymore, Lenore Ulrich, Jack Pickford, Mr. and Mrs. Adolph Zukor, William W. Hodkinson, H. I. Day, Mr. and Mrs. William L. Sherry, W. N. Johnson, Carl Anderson, Mr. and Mrs. Carl Pierce, E. A. Coles, and Directors Abrams, of Boston; Flinton, of Kansas City; Tandy, of Atlanta, and Seymour, of New Jersey.

FLORIDA GLASS HOUSES

Thanhouser Studio Completed and Kalem Renovated for Service

JACKSONVILLE, FLA. (*Special*).—The steel framed glass studio of the Thanhouser Company is now completed, after some delay of the glass shipment. A third company has arrived, and another is expected in ten days. The late arrivals are as follows: George F. Platt, Doris Grey, Lawrence Willis, Mr. and Mrs. Morgan Jones, Dert Delaney, and Director James J. Dunne. There are forty-five Thanhouser players at work here.

The Kalem studio has been put in shape again and the new company is expected any day. This studio was closed some weeks ago and the company disbanded. Two of the former company who will again be at work, both of whom are residents of this city, are Mary Kennedy and Arthur Albertson. The company, under the direction of S. V. Boud, will devote their attention to comedy.

A Gaumont company, under the direction of General Manager Richard Garrick, headed by Lucile Taft, Iva Shepard, and Alexander Gaden, have gone to New Orleans, La., for a short stay.

Another Gaumont company, directed by Henri Vernot, assisted by Edwin Vail, with Marguerite Courtot and Sidney Mason leading, spent several days in St. Augustine working on Henri Vernot's masterpiece, "The Dead, Alive."

Miss Marguerite Courtot, her mother, and sister are housekeeping in an attractive bungalow.

Fred Owens, under agreement with the Equitable Company to make a parachute jump from one of the tall buildings here, has been keeping the public guessing for several days. On one occasion he held the crowd for more than an hour, and several hundred feet of film was used, but not on the jump. The cameramen then hustled to another part of the city, where a mob of one thousand was waiting to wreck a building and smash a saloon.

E. O. UEDEMANN.

MARY PICKFORD IS A PARTNER

Combines with Famous Players in a Special Producing Company Bearing Her Name

All rumors concerning the future activities of Mary Pickford are set at rest by an official announcement from the Famous Players Company last week in which the details of her contract with that company for the ensuing year are disclosed. Miss Pickford has been re-engaged by the Famous Players Company, the new arrangement calling for the organization of a separate company to be known as the Famous Players-Mary Pickford Company in which the youthful star is to have a half interest.

Last year Miss Pickford's salary amounted to $2,000 per week or $104,000 for the year. When her contract expired at the end of the year she was in receipt of offers from several of the largest producing companies, offering fabulous sums for her services. The largest authenticated offer which she received was for $6,000 per week. The formation of the new organization by the Famous Players Company will put a permanent quietus on all such rumors in the future as Miss Pickford is now a member of the company and interested in the pictures themselves and is no longer only a salaried star.

In speaking of her new arrangement Miss Pickford said, "I am afraid that there will be a great many people who will never understand my determination to reject such a tremendous offer, but my only answer is that money is not everything in this world. I have my future reputation as an artiste to consider, and it is to my best interests to ally myself with an organization that has already firmly established itself in the eyes of the world as a producer of photoplays of the highest order of merit. It is not a matter of being starred in a few excellent productions, but of appearing in plays of a never-failing high standard of excellence. I have been associated with the Famous Players for three years, and I realize that their productions have won them a reputation for consistently artistic work. That reputation and the privilege of being a part of the forces that have built and are maintaining that reputation is of more value to me than any temporary money consideration."

"WHAT WILL PEOPLE SAY."—(METRO.)

"THE WOMAN WHO DARED"

To Be Produced by the California Motion Picture Corporation

Because of the world war now waging unusual interest centers in the story of "The Woman Who Dared," by C. N. and A. M. Williamson, an exciting story of foreign politics, adventure and intrigue, which is announced as the third release of the California Motion Picture Corporation in their new series of master film productions, of which "The Unwritten Law," by Edwin Milton Royle, is the second. In "The Woman Who Dared," diplomatic events negotiated between England, France, and Germany preceding the outbreak of hostilities, while treated as fiction, have a foundation in fact which makes this story of vital interest at this time.

"The Woman Who Dared" will also provide a new style of star role for Beatriz Michelena, the fascinating film favorite whom the California Motion Picture Corporation has been exploiting in an attractive list of feature films which include "Salvation Nell." It is a vehicle entirely different from anything in which she has yet appeared on the screen, but one which is calculated to give her capabilities fullest scope.

As "The Unwritten Law," with Miss Michelena in the star role, will be the January release of the California company, "The Woman Who Dared" will be the March release. Official announcement of the May release will be made in due time, but from the tips which have come from the California headquarters the impression has gone abroad that this company has a surprise in store for exhibitors.

TEST OF TEAM WORK

Edison Produces Five Reel Feature in Half the Usual Time

The Edison Company has inaugurated a new idea in the production of feature pictures that should have far reaching effects. It is nothing more or less than the organization of a board of judges to pass on the value of a scenario before it is produced, suggest improvements if necessary, and then carrying this idea of co-operation through the whole production of the feature.

This method was given a thorough tryout in the production of the forthcoming Edison picture to be released on the Kleine Edison Feature Service, "At the Rainbow's End," in which Carol McComas and Richard Tucker are starred with the most gratifying results. The picture was produced in just half the time that is ordinarily devoted to a five-reel feature of this description. This saving in time was not attained by slighting the production, for the completed picture is a much more finished product than is usually the case. It was attained by working out every little detail in advance in a systematic and efficient manner so that when the actual production of the picture came the work went ahead smoothly and without interruption. The picture was staged under the direction of Ben Turbett with Sumner Williams who made the adaptation of "Vanity Fair," starring Mrs. Fiske, acted in an advisory capacity.

"THE DOPE DOCTOR"

Pathe's "The Love Trail" Adapted from a Popular English Novel

"The Dope Doctor," a novel by Richard Dehan, has proved so popular in England that it has run through twenty-four editions. The Pathe English office acquired the picture rights at a very large cost, and the feature made from it will be released on the Gold Rooster Programme, Jan. 21, under the title, "The Love Trail."

In the cast are Fred Paul, Agnes Glynne, and Booth Conway, names which perhaps are not so well known on this side of the water, but stand for popularity in England.

The story is a stirring one, strongly emotional, and deals with South Africa in Boer war times. It shows the regeneration through love of a clever doctor, Owen Saxham, who through misfortune becomes a drunkard. Interwoven with his life story is that of a girl, brought up amidst criminal and sordid surroundings, who by a happy accident is rescued from her environment by a nun and becomes a splendid woman. Heart interest and thrills are united in this picture, the story of which is pleasingly novel to American audiences.

"HORRORS OF WAR" POSTPONED

"The Horrors of War," the three-reel war picture of Pathé, has been postponed for release until Jan. 24. The reason for the postponement is the arrival from Europe of some remarkable scenes from the Italian front, which are to be incorporated into the picture.

SCREEN CLUB MASQUE

Exhibitors Combine with Screen Stars for a Big Civic Ball.

What its promoters intend shall be a spectacle unique in the amusement history of the metropolitan district will be staged at Madison Square Garden on the night of Saturday, Feb. 19. The Screen Club and the Motion Picture Exhibitors League Local No. 1, of New York city, have joined forces for a "movie costume and civic ball." All the principal screen players at present in the neighborhood of New York will appear in the costumes of the roles in which they have been most successful in attaining the regard of the public.

For the Screen Club, Jules Burnstein is general chairman of arrangements, while Samuel H. Trigger occupies a similar position as representative of the exhibitors. Actively supplementing the work of the joint executives are Billy Quirk, president of the Screen Club, and Lee A. Ochs, president of League Local No. 1. The price of tickets has been placed at $1 for each person.

To determine the woman player who, with a prominent public man, will lead the grand march, the New York *American* began on Jan. 9 a voting contest which it is expected will arouse a great deal of interest on the part of the general public. To the woman receiving the largest number of votes the *American* will give a diamond bracelet valued at $500. There will be four other prizes, as well as awards to those turning in the largest number of coupons. Three boxes will be placed at the disposal of the *American* for prize winners.

There will be an auction sale of boxes at the Cort Theater, West Forty-eighth Street, near Sixth Avenue, from 2 to 5 o'clock, on the afternoon of Thursday, Jan. 20. Several boxes will be reserved for the use of prominent officials.

SAM SPEDON SPEAKS

Officially Settling All Wild Rumors in Regard to Vitagraph Changes

Editor DRAMATIC MIRROR:

A story was published in this evening's New York *Mail*, to the effect that the Vitagraph Company of America was about to dissolve and William Randolph Hearst will take over a large share of the company's stock, etc.

Commodore J. Stuart Blackton, vice-president of the company, denies this statement as absolutely false.

Yours very truly,

S. M. SPEDON,
Publicity Mgr., Vitagraph Co. of Am.

"TO HAVE AND TO HOLD"

Mae Murray Makes Her Film Debut in the New Lasky Feature

Mae Murray, the original Nell Brinkley girl of the "Ziegfeld Follies," will make her debut as a photoplay star in the Lasky production, "To Have and to Hold," a picturization of Mary Johnson's novel. Wallace Reid is co-star with her in the production, and the cast includes Tom Forman, Raymond Hattan, William Bradbury, James Neill, Bob Grey, Lucien Littlefield, Camille Astor, and Bob Fleming.

In order that she may appear exclusively in photoplays, Miss Murray has definitely left the musical comedy stage for a period of years, and will make her residence for some time to come at Hollywood, near the Lasky studios. She has been called the "most beautiful show girl of the world," and during the past two years has had great popularity as a dancer.

MRS. BRUCE IS BACK

Erstwhile Camille Clifford Admits that She Is Flirting with the Films

The Hon. Mrs. Henry Lyndhurst Bruce, widow of the son of the Baron of Aberdare of Wales, who was killed at Ypres a year ago last December, arrived in New York last week, and at her suite in the Vanderbilt Hotel admitted that she was flirting with several moving picture companies, admits they are tempting her with their offers, but avers they will have to tempt mighty hard in order to make it effective.

Mrs. Bruce is a great beauty and has had an interesting career. She came to this country from Norway in 1899, a young girl of fifteen, and obtained a position in Boston as a maid. Inside of three years she had made a hit with the Henry W. Savage production of "The Prince of Pilsen," and under the name of Camille Clifford became the rage of London when that company went across the water. Within a year and a half after her arrival in London she was married to the Hon. Henry Lyndhurst Bruce. The baronial father objected to the match, but soon relented, and the former maid was as successful as a member of the English peerage as she was as an actress. Then the war came and her husband, joining his regiment, was killed in action.

"TEMPTATION" WITH MISS FARRAR

Because of the immense popularity of the star and the production, the Broadway Theater extended the engagement of Geraldine Farrar in the Lasky production, "Temptation," to two weeks, instead of keeping it, as is the custom of the theater to play Paramount attractions only one week. This is the first time in the history of the theater as a home of motion pictures in which a production has been held over a second week.

VIOLA DANA.—(EDISON.)

FILM BLACK FLAGGED

"Birth of a Nation" Barred from Wilmington Because of Race Prejudice

WILMINGTON, DEL. (*Special*).—Because of the race prejudices in this city being somewhat above the ordinary, the Wilmington Police Commission at a special meeting refused the request of Manager Louis Allemann, of the Playhouse (William Brady, Lessee), the permission to run the moving picture, "The Birth of a Nation," at his theater Mr. Allemann heard a rumor to the effect that the Police Board were going to protest against the play being shown here and appeared to find personally whether or not this was true.

Although he protested that the show was one of the best in the moving picture game at the present time, he was told that the department could not be responsible for the protection of the public if the picture was to be shown after they had ordered otherwise. Mr. Allemann tried to make it plain to the commissioners that the show was a greater masterpiece than has ever been shown in this city and that it was not so hard on the negro, as was the play, "Shylock" to the Jewish religion, but his efforts were to no avail.

About a year ago, a race riot occurred in this city in which a white man was killed and various other persons badly hurt. This riot was started because of a negro being arrested on the charge of assault and battery of a white man. In speaking about the picture, one of the commissioners stated that they would not like to have another thing like that happen again.

Mr. Allemann told the DRAMATIC MIRROR correspondent that he was by no means through with the episode, and that he was going to use his entire power to get the police department to reconsider their motion in order that Wilmington can get this picture. "As a matter of fact," said Mr. Allemann, "it was because of the requests of so many of the local people asking that the show be brought here, I started correspondence for it which puts a very bad light on the subject on my part now that I cannot get it." The incident is still open and a fight is sure to be the outcome.

Regarding the sentiment of the public in this city in reference to the throwdown received by the Playhouse, the *Every Evening*, a local daily paper, criticised the department in its editorial columns by saying, "the action was hardly in accord with public policy and the rights of the majority. . . . . No play that is clean and morally unobjectionable should be prohibited because any one class of the community objects to it. Those who do not like it may stay away from the place of production. To prohibit it is to deprive those who desire to see the play of their lawful rights, and therefore is an injustice."

SAMUEL M. RACHLIN.

SECOND SIGNAL COMPANY

To Produce Five Reel Features for the Mutual Masterpicture Programme

SANTA BARBARA, CAL. (*Special*).—A new company to produce five-reel features has been organized by the Signal Film Corporation, which is enlarging its force to enable it to become a regular contributor to the Mutual Film Corporation's new policy, whereby, beginning Jan. 1, three master-pictures Edition De Luxe, will be released weekly.

Ray Meyers has left the Fine Arts Company to become the director of the new Signal organization, and will produce under the direct supervision of J. P. McGowan. For the leading players, Signal has secured Hal Cooley as leading man, Rhea Mitchell as leading woman, and Francis McDonald as heavy.

"Sedition," a stirring photodrama by L. Genez, has been chosen by the directors of the second Signal company for its first screen offering.

RISKS NECK FOR NEWS

Daring Aviator Flies Over Battlefields for Hearst-Vitagraph Films

A thrilling aeroplane flight of 300 miles over an enemy's territory, under inconceivable hardships, was necessary to permit the public to see the historic retreat of King Peter of Serbia, before the overwhelming forces of Bulgaria and Austro-Germans. A motion picture of the actual battles, the retreat, King Ferdinand himself, were snapped by a war correspondent. He brought the film back to civilization by a specially built aeroplane after mishaps that would have daunted many a braver man.

The correspondent obtained his photographs on the very battle front and in the van of the retreating Serbians. That in itself was a tremendous problem, but the real difficulty lay in escaping from the dangerous zone with his film. Accordingly, he purchased a German aeroplane that had come to grief in the enemies' district and which lay neglected for the want of a mechanician to repair it.

The machine was repaired, the precious box containing the film strapped securely to the structure, and the correspondent, after bidding farewell to his companions, drove the machine into the clouds and headed for Italy.

It is one hundred miles from Monastir to the coast of the Adriatic Sea. On three occasions the war aviator-correspondent was shot at by Turkish soldiers, but he flew so high that the bullets fell short.

Italy was sighted shortly after dawn, but the aviator did not stop, for he wanted a seaport from which he could ship his news treasure to America. On and on he sailed and finally reached Napoli shortly after 10 o'clock in the morning. In the landing, it was noticed that his aeroplane was of German make and he was held a prisoner for three days, until he finally made his appeal and proved his identity.

The film reels were shipped to the International News Service, and the thrilling scenes will be shown in the Hearst-Vitagraph News Reels, among the first product of the combination of the Hearst news gathering forces with the Vitagraph Company of America.

HELEN A CIRCUS RIDER

Helen Gibson has been withholding a secret from photoplay fans. While she has been going through episode after episode of the "Hazards of Helen," performing thrilling railroad feats, it has been unsuspected that the daring actress is equally adept as an equestrienne. This hidden fact came to light recently on the arrival of Hamilton Smith, Kalem's new western General Manager at the California studio, when he learned that Miss Gibson had gained considerable fame in the sawdust arena before entering upon picture work. As a result it has been decided to include riding exploits in the forthcoming "Hazards" wherever practicable and in keeping with the demands of the story.

SELIG TO FILM "THE CRISIS"

Colin Campbell, dean of the Selig corps of directors, has gone to St. Louis to look over unusual locations called for in the great story of "The Crisis." The old slave market and other locations well known in ante bellum days will be inspected by Mr. Campbell. "The Crisis," the great story from the pen of Winston Churchill, will be filmed by the Selig Company with all the elaborateness that signalized those other two great Selig dramas—namely, "The Spoilers" and the "Ne'er-Do-Well."

LEXINGTON FOR PICTURES

Oscar Hammerstein's Lexington Theater, Fifty-first Street and Lexington Avenue, has passed under new management and will be opened Sunday afternoon, Jan. 23, as the Biltmore Theater, with a programme of Paramount motion picture features. The general policy of the house will be similar to that of the Strand.

IN CHICAGO'S COUNCIL

Film Men Plan for Representation by Election of Aaron Jones

CHICAGO, ILL. (*Special*).—Aaron Jones, of the firm of Jones, Linick and Schaefer, was named by the Thompson Republicans of the Sixth Ward as a candidate for the Republican nomination for council last Friday night. The other candidates withdrew in favor of Mr. Jones. "I have never been licked in my life," remarked the showman in accepting, "and I don't expect to be this time."

That twenty chief exhibitors of the country are to form a corporation to buy and produce feature films is the belief of Chicago film men of prominence. Aaron Jones leaves here Tuesday for New York to attend a meeting which is said to have this end in view.

"The Salamander," a filmization of Owen Johnson's novel, has been turned over to the Central Film Company for booking, and will open at the La Salle Theater in Chicago Jan. 16.

Asher Brothers are gradually increasing the number of links in their chain of picture theaters in Chicago, enjoying a remarkable prosperity.

The Colonial Theater will continue with feature films if it remains under the management of Jones, Linick and Schaefer after the closing of "The Birth of a Nation." It is likely that the wonderful film will hold on longer at that house than is indicated by the newspaper announcements, for when this is written no "notice" has been officially given Jones, Linick and Schaefer, of whom the house was obtained.

William N. Selig has returned from the Southland, where he accompanied Colin Campbell, dean of Selig Polyscope Company directors, on an inspection tour of picture-play locations called for in the forthcoming Selig spectacular production. "The Crisis." Mr. Selig has personally planned details of the production of "The Crisis," just as he gave the details of "The Spoilers" and "The Ne'er-do-Well" his personal attention. A cast of Selig all-star players will be selected and no time will be lost in beginning the practical work on "The Crisis."

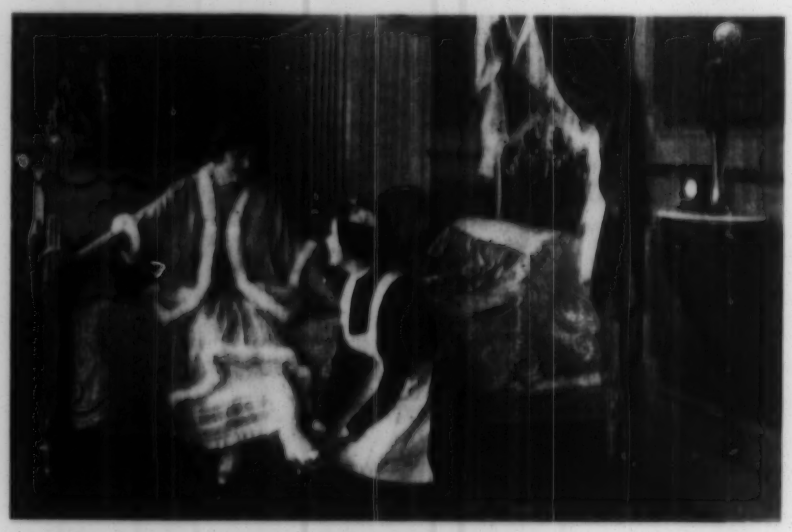
BREESE SUBSTITUTES FOR "ROSE"

Owing to an accident in the factory, which will prevent its release on the date scheduled, Jan. 17, Metro Pictures Corporation has withdrawn from its programme for the present the five-act production, "The Rose of the Alley," in which Mary Miles Minter is starred. In its place the Metro Pictures Corporation will release the five-part feature, "The Lure of Heart's Desire," instead of a month later, as was previously announced. Edmund Breese, who was last starred in "The Song of the Wage Slave," has the stellar rôle in this newest Metro wonderplay. Like his earlier success, "The Lure of Heart's Desire" is a story of the Alaskan desolate wastes, coupled with a contrasting glimpse into New York society, and the Great White Way. In short, the feature is one of sharp contrasts throughout, which enhances its value as a photoplay.

RUTH BLAIR LOVES A SKATE

The skating star of the Hippodrome has a rival—Ruth Blair, the skating star of the movies. Almost any day which is not spent in the film drama, Miss Blair spends in whirling off excess temperament in the skating rink. "No one has ever taken me for a professional skater before," she replied indignantly to the charge of experiness. "I skate for fun, I've always skated, and I love it. I don't consider that I am to be classed as an expert skater. If I can dance on skates it is only because I dance off skates, dance as naturally as I skate—so why not the combination?

"If you really want to know why I come here to skate so much I will tell you. It's because I'm bound to keep myself in condition, and the best 'beauty saver' in the world is skating. There's nothing like it."



FITZMAURICE'S ELABORATE PRODUCTION OF "NEW YORK" FOR PATHE'S GOLD ROOSTER PROGRAMME.

Celebrity Studio, N. Y.

CARLOTTA DE FELICE.—(METRO.)

Carlotta De Felice, the talented leading woman now playing in Metro feature productions, is one of the few artists who is a successful scenario writer. While waiting for a role in another Rolfe-Metro feature, she has gone to the Adirondacks to complete some scripts. Miss De Felice has a cabin all her own, with the nearest neighbor eight miles away. She lives alone while engaged in writing, and has for a sole companion her dog, "Secret." The excursions to the Adirondacks serve a double purpose for Miss De Felice, for, besides writing, she returns in fine physical condition and fit for the strenuous work in the pictures.

Miss De Felice has been appearing before the public ever since she was four years old. As a child, she was known as "Baby Carlotta," a toe dancer, when she performed in all parts of the world. Her last Metro picture was "One Million Dollars," when she appeared as William Faversham's leading woman.

STAGED A BATTLE ROYAL

"Iron Claw" Actors Suffer from Too Great Realism in Pugilism

An instance as to how realism may run riot was furnished in the filming of a scene in Pathé's coming serial, "The Iron Claw," the other day. Carroll Fleming was staging a fight, and time and time again rehearsed the scene, constantly urging more action and a more intense energy. Every actor was beginning to lose his temper under the strain of constant repetition of the same scene and the scathing criticism of Mr. Fleming. Blows at first dealt gingerly began to be given with more and more force until finally like a spark in a powder magazine all self-control vanished. Mr. Fleming not appreciating the situation, told the cameraman to turn and with a broad smile watched the "perfect action." Finally he cried "enough," but the fight didn't stop. There was a grand hurly-burly of flying fists and the sound of thudding blows. Finally the director understood, and jumping in stopped the fight. The mysterious actor who is playing "The Yellow Mask" is now sporting a black eye, and it took several minutes to bring E. Cooper Willis back to consciousness.

"MADAME X" ON THE SCREEN

"Madame X" has played on the heart strings of the American theatergoing public for seven seasons, and the five-reel adaption of this Henry W. Savage production, which Pathe has made for the screen, will be released on their Gold Rooster programme on Jan. 14.

The producers have been most fortunate in securing Dorothy Donnelly, who created the title role in the original production. With her screen portrayal of her most popular dramatic vehicle Miss Donnelly should add another triumph to her histrionic career, for no artist of the stage is better adapted to the delicate handling of the difficult role of "Madame X." She is supported by a notable cast under the able direction of George Marion.

PITT THEATER IS RE-BORN

PITTSBURGH (*Special*).—The Pitt Theater was rechristened "Pitt" a few days ago by William Moore Patch, who has taken the house over for high-class pictures.

Mr. Patch will produce his pictures in the Pitt Theater during the remainder of the Winter in a very elaborate manner. The house contains a big $40,000 Wurlitzer Hope-Jones organ, while a symphony orchestra of twenty-five pieces, under the direction of Carl Bernthaler, and a large chorus of mixed voices will lend added effect to all films produced. "Fighting for France" is the first attraction announced. These will be followed by the German war pictures and "The Battle Cry of Peace" will probably follow.

BERNHARDT AS "JEANNE DORE"

First of the Bluebird Films Shows the Divine Sarah Still a Great Artiste

Unity, N. Y.

M. H. HOFFMAN,

General Manager of the Bluebird Photoplays, Inc.

The first release of the new Bluebird Photoplays was made last week when Madame Sarah Bernhardt was seen in "Jeanne Dore." This is the first appearance of the divine Sarah since the operation which removed her forever from the stage, to which she has contributed a lifetime of superlative art. Coincident with the public showing of this first release of the new company comes the announcement that M. H. Hoffman has been appointed general manager of the new company. He will retain his position as general manager of the Universal, and while combining the two offices will keep them distinctly separate.

The Bluebird company will be a separate and distinct organization from the Universal, yet will at the same time have the use of all the Universal producing facilities, as well as the distributing organization. This fact makes Mr. Hoffman particularly valuable to the new company, for he is also the manager of the Universal exchanges. The new company will rent space in each of these offices. With the tremendous expense of establishing production plants and distribution agencies eliminated, Bluebird starts off with an advantage possessed by no other promoters of features.

Mr. Hoffman when interviewed by a representative of THE MIRROR, said: "Bluebird is going to mean a great deal to the moving picture industry. It is going to be more than just a trademark for the releasing of films; it is going to be a degree of quality. A film, in order to become a Bluebird, will have to pass a critical board of fifteen exhibitors, and to get a Bluebird verdict the jury must be unanimous. At the present we have a dozen Bluebird pictures ready for release, all of which are equal in quality to our first release of Madame Sarah Bernhardt. Everything of high art that can possibly be adapted from the science of the acted drama will be translated to Bluebird. We mean to do the right thing in the right way, but do not expect anybody to take our word for it. We shall leave Bluebirds themselves to speak for us to the exhibitor, and through him to the public."

"Jeanne Dore," the first of the Bluebird films, is a melodrama by Tristan Bernard depicting the sacrifices of a mother, first for her husband, a gambler, and then for her son, who murders his uncle in an effort to raise money for a faithless woman with whom he is infatuated.

Madame Bernhardt portrayed the self sacrificing mother with her old grace, charm and gravity. In the pictures in which her face was brought close to the camera she resembled a woman of fifty. At no time did she appear feeble or really aged. More than anything else, the photo play appears to prove that if she comes to America she will probably give a surprisingly youthful performance for a woman who is more than seventy.

Miss Florence Lawrence, the motion picture star who has just returned to the screen after a two years' retirement, appeared on the stage just before the Bernhardt picture was exhibited, and later occupied a stage box to see it.

"EXTRA-EXTRA"

Hearst-Vitagraph News Pictorial on the Street and Selling Strong

The first issue of the Hearst-Vitagraph News Pictorial was made last week and met with an enthusiastic reception. The New York branch office of the V. L. S. E. which is handling the distribution, reports that forty-two managers in the New York territory subscribed to this new service. Reports from the other branch offices were equally as encouraging as to the popularity of this new news organ. The pictorial will be issued every Tuesday and Friday.

VICTOR SMITH CHANGES

Victor Smith, superintendent of the Vitagraph studios and brother of A. E. Smith, has handed in his resignation. He has been affiliated with the Vitagraph Company for several years, and is considered one of the most capable of the younger film men in the field. It is understood that he has been offered, and will accept, a position with a well-known film concern in Philadelphia.

AUTHOR SEES BOOK ON SCREEN

"The Alster Case," released by Essanay through V. L. S. E., was witnessed last week for the first time by Rufus Gilmore, author of the book from which the play was adapted.

Mr. Gilmore, in company with a party of twenty-four of his friends, attended a private showing of the pictures given by George Balsdon, branch manager of the V. L. S. E. at Boston.

It was the first of Mr. Gilmore's works which he had ever seen upon the screen, and after viewing the picture, Mr. Gilmore declared, "The book has been closely followed, and where the play dwelt on points more lightly touched in the book, it did so manifestly to the play's advantage.

"John H. Cossar, was precisely my idea of 'Trask' the detective. In fact all the actors were flesh and blood in every situation, never for a moment over-acting, but never failing to portray every shading of what I had in mind."

RAISING CAINE IN FILMS

Derwent Hall Caine, son of the celebrated English novelist, was the guest of A. F. Goff, assistant manager of the V. L. S. E. last week. He has recently arrived in this country for the express purpose of studying the moving picture industry in all its branches, and possibly to personally appear before the camera in some of his distinguished father's works. Mr. Caine during his visit will closely inspect the studios of the four producing companies comprising the V. L. S. E.

"THOU SHALT NOT COVET"

Kathlyn Williams Daring Risks in Selig Zoo and at Sea

A fight to the death between a Royal Bengal tiger and a ferocious leopard will prove a feature of "Thou Shalt Not Covet," a Selig Red Seal Play, released through V-L-S-E, Inc., on Monday, Feb. 7. This is one of the most unusual and exciting scenes ever filmed at the Selig Jungle Zoo. Another feature of this unusual drama is the daring risks taken by Miss Kathlyn Williams. She piunges headlong from the back of a runaway horse, and also leaps from the deck of a sinking ship into the sea at the risk of her life. This daring actress also struggles with a leopard, and it is a genuine battle.

One of the most spectacular scenes ever presented is the sinking of an ocean-going liner at sea. Thousands of extra players participate in the action, and are seen struggling for the lifeboats, fighting their way to the upper decks of the vessel, while away down below in the bowels of the ship the stokers are caught by the inpouring flood like rates in a trap. It is stated that this is one of the most thrilling spectacles ever shown on the motion picture screen.

LOCAL COLOR GALORE

Pathe Uses Republic Theater as a Set in Filming "New York"

Pathe got over a new stunt at the Republic Theater, New York, with the assistance of A. H. Woods, the theatrical producer. As soon as the curtain was rung down at 11 o'clock on "Common Clay," Director Fitzmaurice with his players, Fania Marinoff, John Miltern and many extras, took possession of the theater. Special lights were installed and some twenty scenes taken in jig time. The use of a big theater as a motion picture set is a new scheme, and proved to be a very effective one. In order to carry out the realism the floor of the theater was crowded with extras and friends of various Pathe officials. Mr. Woods himself was present and gave many valuable hints as to detail. The picture is "New York," an adaptation of one of Mr. Woods's theatrical productions.

WILL FILM GOODWIN!

Lawrence Marston's first picture for the Mirror Films, Inc., is a photoplay in which Nat C. Goodwin will be starred. Larry has taken with him to the Mirror studio Argyle Campbell, the man who has been his assistant for many years. He has been with Mr. Marston on the stage and before the camera since the production of "Thais," which Mr. Marston made for the American dramatic stage.

STINGAREE

By E. W. HORNUNG, Author of "Raffles"

Its Early Sales Made It "The Series Hit of the Year"—The Consistent Strength of the Releases Since Then Has Made It "The Series With No Regrets"—Is "Stingaree" Working For You?

Eight Episodes now showing. Coming: A DUEL IN THE DESERT, January 19; THE VILLAIN WORSHIPPER, January 26. A two-reel episode every Wednesday, each telling a complete story.

Striking 1, 3 and 6-sheet, 4-color lithographs on each issue

At all General Film Company branch offices or the Greater New York Film Rental Company

KALEM COMPANY

235-239 West 23rd Street New York City

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"The Catspaw"
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"Children of Eve"
"The Magic Skin"
"Vanity Fair"

Something to be proud of—Edison is "Some" Features to profit by—you can

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New York, Pittsburg, Denver, Atlanta, Minneapolis, Boston, Seattle, San Francisco, Los Angeles, Kansas City, Dallas, New Orleans, Chicago, Philadelphia, Montreal, Toronto, Cincinnati

KLEINE-EDISON

Selig

"TOM MARTIN—A MAN" A gripping story featuring **Guy Oliver** supported by **Vivian Reed** and presenting an unusual story of love's sacrifice. Released through General Film service on Monday, January 24.

SELIG-TRIBUNE

A **reel** newspaper showing **real** news. A news film that has scored an instantaneous hit. Released Monday, January 24.

SELIG-TRIBUNE

Shows the news and does it first. Late news pictures from all parts of the world where news is made. Released Thursday, January 27.

"APPLE-BUTTER

A Selig Comedy in Chronicles of Bloom Center. It's a dandy! Released Saturday, January 29 through General Film service.

"NO GREATER LOVE"

A Selig Red Seal Play with Miss Regina Badet in the role of "Sadunah, the Dancer." A Wonderful Plot with Wonderful Scenic Effects. Book through V. L. S. E.

SELIG POLYSCOPE CO.

—Chicago and Everywhere—

"CAPTAIN JINKS Of the Horse Marines"

This is a brilliant satire of the politics and frivolities of the early '70s.

It is filled with mirth provoking situations, bubbling and sparkling with genuine humor.

Its fantasies, its whimsical periods, its airy lightness, its heart free gaiety, its spontaneous joy, open the springs of contagious laughter.

Its lilting swing sets the heart to singing, the feet to dancing.

Essanay has turned Clyde Fitch's fantastic comedy into one of the most fascinating 5-act photoplays yet produced—arranged and directed by Fred E. Wright.

ANN MURDOCK, the brilliant stage star, and RICHARD C. TRAVERS, the famous photoplay actor, are the leads in an all star cast.

Trademark Reg. U. S. Pat. Off.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

ROTHAPFEL AT KNICKERBOCKER

His Appointment to Manage Triangle Model Theater Heartily Welcomed in Film Circles

The recent appointment of S. L. Rothapfel to manage the Knickerbocker Theater, New York, has pleased the numerous clientele and supporters of the Triangle organization, as well as the myriad friends of this "prince of exhibitors." The intent to make the Knickerbocker a true model theater for the whole Triangle service will be realized by Mr. Rothapfel.

It is hinted that the Triangle weekly programme will be split in two parts during the Rothapfel regime at the Knickerbocker, just as it now is split in most of the motion picture theaters throughout the country. A Griffith-supervised feature and a Keystone comedy will be presented Sunday, Monday, Tuesday, and Wednesday, to be followed by the Ince feature and the other Keystone comedy Thursday, Friday, and Saturday. Special settings are now being prepared for the stage. The front of the house is also being rearranged like a picture theater instead of a legitimate playhouse. The picture booth will be re-installed upstairs, the orchestra will be hidden from view, and special musical numbers will be given before and after the pictures and during the intermission.

Probably no other manager than Rothapfel has studied more closely the inter-relation of pictures and music. D. W. Griffith has been quoted as saying that music constitutes 40% of the value of "The Birth of a Nation." In linking up the two arts on a weekly service programme, Mr. Rothapfel is blazing a new way at the Knickerbocker over which he will be glad to guide exhibitors desirous of reaping the largest possible rewards of picture presentation.

It was necessary to close up the playhouse the week beginning Jan. 9, in order to actualize the Rothapfel alterations. As a matter of fact, the preceding week had been among the largest in the Knickerbocker's film industry. The wonderful list of new plays and starts promises even greater popularity in the future. Meantime Mr. Rothapfel's faith in the Triangle pictures as the very best of the film art is demonstrated by his statement that he will open his new Rialto Theater with them when completed at Seventh avenue and Forty-second Street, the former site of Hammerstein's Victoria.

Harry Sommers, who has been the manager of the Knickerbocker for fifteen years, resigned, Saturday night. He has directed the Philadelphia and Chicago theaters of the Triangle Company, but these have been given up. Mr. Sommers will retain an office in the Knickerbocker Building, representing Messrs. Klaw and Erlanger. The building belongs to Robert Walton Goelet. Klaw & Erlanger's lease of the theater will expire next September, when the Triangle Company's lease also will run out. After that its future is doubtful.

"THEN I'LL COME BACK TO YOU"

The Frohman Amusement Corporation, through the efforts of its president, William L. Sherrill, has secured the photoplay rights to Larry Evans's very successful novel, "Then I'll Come Back to You," which enjoys the distinction of being one of the best sellers of the current year.

In its serial form, it appeared in the *Metropolitan Magazine*, starting with the February issue and concluding in the November number. During that time it created much favorable comment. It was put in book form about four weeks ago and sales show it now to be in its fiftieth thousand. As a result of this popularity and the book's unusual pictorial value, Mr. Evans was fairly swamped with offers for the photoplay rights.

The picture above shows Mr. Sherrill and the author, Mr. Evans, signing the contract for the motion picture rights of this novel which the Frohman Amusement Corporation will produce as its next release. Miss Alice Brady has been selected as the star in this production, playing the part of "Barbara Allison," with Jack Sherrill in the part of Steve O'Mara, supported by a cast of well-known artists. The entire company will be taken to Asheville, N. C., within the next ten days, where the exteriors will be secured. "Then I'll Come Back to You," says Miss Brady.

PRESIDENT SHERRILL SIGNING AN AUTHOR.

Reading from Left to Right, the Gentlemen Shown in the Picture Are as Follows: George Irving, Producing Director; H. K. Fly, Publisher; Anthony Kelly, Scenario Writer; Jacob Wilke, Manager Authors' Associated Agency; William L. Sherrill, President Frohman Amusement Corporation, and Larry Evans, the Author of the Book.

SHOT THE TORPEDO

Pathe News Shows Wonderful Submarine Picture

One of the most noteworthy news pictures ever taken was shown in Pathe News No. 105. The cameraman was perched in an insecure position on the turret of a submarine and filmed every stage of the launching of a giant torpedo at an enemy ship, together with the submersion and rising of the submarine. The pictures depict in a way that no mere description could ever do the methods adopted by the newest and most terrible element of modern naval warfare.

"CAPTAIN JINKS" IS SPECTACULAR

"Captain Jinks of the Horse Marines," Essanay's film adaptation of Clyde Fitch's brilliant satire of the politics and frivolities of the '70's, is filled with spectacular features, which add to the work of Ann Murdock, in the leading feminine part and Richard C. Travers in the title role. Twenty-four girls now appearing in "The Follies" in Chicago were engaged to appear in the comedy in support of Madame Trentini, when she makes her American stage debut. To make the scene realistic the Rush Temple Theater, Chicago, was engaged and the scene staged there.

The entire band of the first regiment, Illinois National Guard, dressed in full regalia of the period of 1872, makes an impressive appearance, which turns into the ludicrous when led by one of Essanay's comedians.

NEW THEATRE IN TAFTVILLE

NORWICH, CONN. (*Special*). — Triangle films seem to please the patrons of the Davis Theater immensely, and crowded houses have been the rule since these pictures have been shown at this house.

A new movie house has been added to the list in this city. The Hillcrest, a pretty and commodious theater at Taftville, a busy mill suburb of Norwich, which was open to the public on Christmas Day, and is doing an excellent business.

EDWARD H. TIBBITS.

POSTERS TO CORRESPOND

Posters issued with the first number of the Selig Tribune, the twice-a-week news film issued by the Selig Company and the Chicago *Tribune*, have caused much favorable comment. The posters are prepared to resemble the first page of a metropolitan newspaper. There are the headlines, text etc., just like a newspaper with the exception, of course, that the lay-out is greatly magnified.

Two Letters that tell a story

SCENARIO DEPARTMENT
PATHÉ EXCHANGE Inc
EXECUTIVE OFFICES
25 WEST 45TH STREET
NEW YORK

November 10th, 1915.

MEMO. FOR MR. RAMIREZ.

Have just enjoyed reading the serial story "THE IRON CLAW" submitted by Arthur Stringer. I am enthusiastic. Indisputably, this is the best worked out idea that has come before me in ages. It will make a rousing motion picture serial, and I strongly urge its purchase.

I will look forward to putting it into scenario form, the material offering a chance for real pleasure for the adapter.

Don't let this get by you! It'll be worth whatever you pay for it!

DIRECTOR.

ARTHUR STRINGER

December the 2nd, 1915.

Pathe Exchange, Inc.
25 West 45th Street
New York City.
(Attention Mr. M. Ramirez-Torres)

Gentlemen:-

I somewhat belatedly beg to acknowledge the receipt of your letter of the 15th, in which you advise me of your acceptance of my serial story, "The Iron Claw" for production in moving pictures. I deeply appreciate the comments thereon by both your Scenario Department and yourself, and there is a not unnatural gratification in knowing that "The Iron Claw" was the vanquisher, as you say, of forty seven rivals. Your decision to produce this Serial in the manner you describe endorses my original blind faith that it's going to make a big success as a moving picture Serial.

Very truly yours,

The Iron Claw

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

"COLONEL HEEZA LIAR'S WATERLOO."

J. C. BRAY'S INITIAL PICTURE

J. C. Bray's initial Paramount cartoon comedy, "Colonel Heeza Liar" is quite unique in that all the subtitles are written in doggerel by George R. Meeker. These make an unusual and yet complete synopsis as follows:

There's a black villain gumshoeing without
To see that our hero is nowhere about.
He winks in a manner exceedingly sly
Disclosing the fact there's a sty in his eye.

The villain gives chase, the porker gives squeals,
Objecting quite strongly to furnishing meals.
The Colonel half wakens on hearing these screams,
But quickly goes back to the land of his dreams.

That stolen goods are sometimes best
Pop Bear and family can attest
But they wouldn't let slumber over them steal
If they know the Colonel was wise to their meal.

Br'er Rabbit straightway gets a hunch
He knows the Colonel packs a punch,
And so he starts like Paul Revere
To warn the bear the Colonel's near.

As a marksman proficient the Colonel is "there."
And his trusty old rifle is "loaded for bear."
But just like the worm who will kick if he's nagged,
The bear makes a come-back—the Colonel is bagged.

Pop Bear has accomplished two things in this deal.
He's knocked down the Colonel, and picked up a meal.
With appetite keen and a smile on his face
He starts out for home with the fruits of his chase.

Now cat's curiosity often spells ruin
Plainly it now proves disastrous to Bruin.
For meeting some pals he shows them his prize.
The Colonel recovers—the bear gets a rise.

But what cannot be accomplished by force
May oftentime be overcome by resource.
The bear has a plan that he'll soon disclose
The Colonel will pay—and right through the nose.

And as in every book or play
Our hero has his bowleo day.
When he by someone else is bunked.
Likewise the Colonel has been skunked.

V-L-S-E ENTERS CANADA

The constantly expanding business of the Big Four in Canada has necessitated the organizing of a special sales service and headquarters in that section.

The first of the offices to be opened will be in Toronto, under the management of G. W. Gookin, who will be general manager of the entire V-L-S-E organization in Canada under Walter W. Irwin, general manager.

Mr. Gookin, who has been with the V-L-S-E only since last September, provides another illustration of the principle of that organization to make its promotions from the ranks.

For four years Mr. Gookin was instructor of sales for the National Cash Register Company. Later he went with the Herring-Hall-Marvin Safe Company, of which concern he was general manager for four years.

He was afterward president of the Gookin Bank and Office Equipment Company, of Atlanta, Ga.

He entered the New York office of V-L-S-E as a shipping clerk first, and was subsequently promoted to the position of booker. A few weeks afterward he was transferred to the Pacific Coast as aid to Mr. A. W. Goff, coast division manager, and from there promoted to his present position.

Mr. Gookin, accompanied by Mr. Joseph Partridge, left for Toronto the first of this week, equipped with prints of all V-L-S-E releases and a large quantity of promotion matter.

James Durkin, who directed Maude Fealy in features for the Mutual Programme, and directed features with Charles Cherry and John Barrymore for the Famous Players, has gone to Florida with an Equitable Company, headed by Carlisle Blackwell for feature production. The first photoplay will be the Clarion.

LUBIN

FIVE REEL UNIT
RELEASED JAN. 24th 1916

GLADYS HANSON IN THE EVANGELIST

DAVE DON COMEDY
"FOOLING UNCLE"

ALSO

JAN. 19th
"THE LITTLE SISTER OF THE POOR"
ONE ACT DRAMA

JAN. 20th
"THE LAW'S INJUSTICE"
3 ACT DRAMA

JAN. 22nd
BILLIE REEVES COMEDY
"INSOMNIA"
ONE ACT

GENERAL FILM LUBIN RELEASES

FEATURE FILMS OF THE WEEK

Mary Pickford Proves Her Picture Supremacy in "The Foundling"—"The King's Game" and "My Lady's Slipper" Contrast with "The Catspaw"

"THE FOUNDLING"

A Five-Part Original Drama Written by Frances Marion and Featuring Mary Pickford. Produced by the Famous Players Under the Direction of John B. O'Brien for Release on the Paramount Programme Jan. 2.

Molly O ..... Mary Pickford
David King ..... Edward Martindell
Mrs. Grimes ..... Maggie Weston
Jennie ..... Mildred Morris
Julia Ember ..... Marcia Harris

We doubt if any other actress now appearing on the screen could have taken "The Foundling" and made of it the highly interesting and attractive picture that Mary Pickford has. When submitted to keen analysis, this production resolves itself into Mary Pickford and nothing else, and conversely without this inimitable young star in the leading role it would have been nothing. The story is the slightest of the slight, in fact, it is merely a light framework on which has been hung the charming personality of quite the most popular moving picture actress. It is entirely lacking in imagination that goes to make a story interesting, although it has been constructed well from a technical standpoint. The whole picture is a refutation of the often asserted fact that a good story is necessary for a good picture. In most cases it is, but not where Mary Pickford has the stellar role. Her personality is so magnetic, so charming, so winsome, and her work is so thoroughly competent, so finished, and so polished, that irrespective of the dramatic value of the story which she is acting the picture must please, because Mary Pickford is delineating it.

Miss Pickford has been given a strong supporting cast. Mildred Morris gave an able interpretation of the catty and ungrateful Jennie, the orphan, who usurps little Mary's place in the wealthy home of her father. One of the best pieces of acting of the whole production, outside of that of the star, of course, was that of Marcia Harris as the matron of the foundling asylum. It was a thoroughly realistic characterization.

John B. O'Brien, the director, deserves great commendation for the exceedingly able manner in which the picture has been staged, and most especially for the manner in which he handled the scenes with the children. The photography throughout was clear and distinct, and well up to the standard maintained by this company.

The story deals with an artist whose wife dies when she gives birth to a baby daughter. He is so deeply grieved at the loss that he has no love for the child, and readily consents to its adoption by a neighbor. Within a year the neighbor dies and the child is taken to a foundling asylum, where it remains until the age of twelve, when it is farmed out to a boarding-house keeper. Here she has to undergo the typical life of a slavey. In the meantime her father has regretted his course, and going to the asylum has another child foisted upon him by the matron. Later, by a curious set of circumstances, his own daughter obtains a position in his household as maid. His spurious daughter proves unworthy and runs away with a burglar, leaving word before she goes that the maid is his real daughter. E.

"THE KING'S GAME"

A Five-Part Gold Rooster Drama Adapted from the Play of the Same Title by George B. Seitz. Produced by Arnold Daly, Featuring Pearl White and George Probert. Released by Pathe, Jan. 7.

Philip, Perciley, the Nihilist ..... George Probert
Catherine Dardinilis ..... Pearl White
Lady Dardinilis ..... Nora Moore
Count Sergius Dardinilis ..... Sheldon Lewis
Chief Wolcott ..... George Parks

An exceptionally accomplished cast and able direction coupled with a good plot, giving numerous opportunities for dramatic and sensational effects, have resulted in the production of a most interesting and entertaining picture. The play was heavily dramatic while the film adaptation verges toward comedy-drama, due to the work of George Probert, who is seen at his best. His interpretation of the dual roles is marked by strong contrast. As the Nihilist he is a snarling, ill-tempered, brutal type of criminal, while as the Grand Duke he is a good natured young fellow, always looking at the funny side of life. The latter characterization is highly amusing and adds considerably to the interest in the picture, as it is this portrayal that really makes a number of the situations which would have ordinarily been neither comic nor tragic. This decided contrast in characters is strikingly brought out in several excellent double exposures. One of these, where the Duke meets his double appears to be a triple exposure so well are the positions worked out. A vacation seems to have done Pearl White a world of good for she is better than ever in the role of the Nihilist daughter of Count Dardinilis. Her vivacious personality greatly enhances her interpretation of a part particularly well suited for her. Arnold Daly's selection of Nora Moore as his protege seems to be well justified, for although we do not see a great deal of her in the picture that little leaves a most pleasing impression of her abilities.

The picture has been elaborately staged and the settings most effective. The backgrounds are picturesque and there is no lack of detailing. Several views are quite thrilling especially those of the dive from the house on the cliff into the water and the burning barn.

The plot is well constructed and logically picturized and although the story is improbable it carries. The story tells of the adventures of an unusual young Duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinilis, his Colonel of Hussars; of the old Grand Duke's plot to get her for himself; of her accidental death at the hands of his Cossacks, and of the Colonel's escape with his little daughter to America.

The young Grand Duke, now an orphan, comes to America to complete his education. The Nihilists send Perciley to kill him, but he is apprehended by the Secret Service who know the details of the plot. They dress the man in the Grand Duke's clothes and chain him to a carriage, and thus he rides as the nobleman. The Grand Duke, closely resembling Perciley, comes upon their rendezvous, and goaded on by the Nihilists throws a box of bonbons at his double, unwillingly riding in the carriage. To make sure of their capture at the opportune time, the Grand Duke goes with them into the country.

Perciley escapes from the carriage, and his presence at the rendezvous makes it necessary that the Grand Duke explain. He escapes unharmed with the aid of Dardinilis's daughter. When they are captured by the police the very lenient young Duke calls it a draw and lets it go.

Count Dardinilis is reappointed Colonel of Hussars and his daughter becomes the Duchess of Kiev. S.

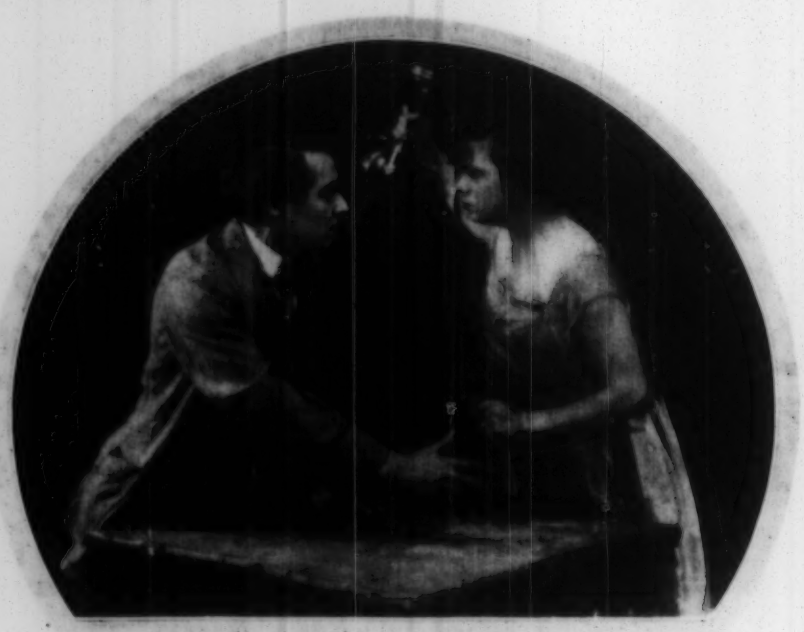
"MY LADY'S SLIPPER"

Romantic Costume Photoplay (in Five Parts); Author, Cyrus Townsend Brady; Director, Ralph Ince; Vitagraph Blue Ribbon Feature Released on the V-L-S-E Programme Jan. 17.

Francis Burnham ..... Earle Williams
Countess De Villars ..... Anita Stewart
Duc De Rivau-Huet ..... George O'Donnell
Rucknall ..... Albert Roccardi
Marquis Du Tremingnan ..... Harry Northrup
Espiau ..... George Stevens
Marie Antoinette ..... Julia Swayne Gordon
King Louis XVI. ..... Joseph Kilgour
Benjamin Franklin ..... Charles Chapman

This patch and powder romance of the Revolutionary period is saved from classification as a conventional, not to say *passe*, costume play by the excellent cast provided by the Vitagraph stock company and the careful direction of Ralph Ince. If as much could be said for the photography it might take rank among the best photoplays of its *genre* produced recently. The rather stereotyped story, from the prolific pen of the Rev. Cyrus Townsend Brady, is one of those pretty perversions of history which were popular in print a decade or so ago, in which the gallant young American hero goes abroad, and after a series of amazing adventures succeeds in winning the heart and hand of the fairest aristocrat in France, in this instance. Conviction is carried on the screen by a cast especially picked for peruke and powder parts, who wear their fancy dress costumes and play their stilted scenes as "to the manor born." The knack is becoming rare in these modern realistic days, and Vitagraph is to be congratulated on the possesion of such a collection of perfect costume players.

Earle Williams is the gallant young American who escapes from an English convict ship or a French prison with equal ease and holds up a marquis or burglarizes milady's boudoir with like impunity—and pleasing impudence. He not only steals "My Lady's Slipper," but her heart as well. However, "lucky in love, unlucky at cards," so he falls into the toils of the wicked marquis. But even here it is a delightful novelty to discover a villain who can "smile and smile and play the villain still," like Harry Northrup. Of course he is enamored of the charming countess—played by Anita Stewart with her patrician profile and high-bred grace, befitting a maid-of-honor at the court of Louis XVI. Joseph Kilgour dons "the majesty that doth surround a king" for the role of that ill-fated monarch, while the Marie Antoinette of Julia Swayne Gordon might have materialized from one of the famous paintings of the Louvre. Albert Riccordi realizes the "merry old sea-dog" of Captain Marryatt, and Benjamin Franklin alone is a bit frowsy, not quite up to his pictorial reputation at the French court. H.



HENRY B. WALTHALL AND EDNA MAYO IN "THE MISLEADING LADY"—ESSANAY.

"THE CATSPAW"

A Five-Part Drama by William Hamilton Osborne. Produced by the Edison Company Featuring Miriam Nesbitt and Marc Macdermott. Released on the Kleine-Edison Programme, Jan. 12.

Roxane Bellairs ..... Miriam Nesbitt
Kittredge St. John ..... Marc Macdermott
His Double ..... Marc Macdermott
Mr. Bonwit ..... William Wadsworth
Archie Varnum ..... Yale Benner
Mrs. Shackleton ..... Mabel Dwight
Major Holbrook ..... Harry Eytinge
Dorothy Paget ..... Grace Morrissey
Detective Burke ..... James Harris
Detective O'Connell ..... Brad Sutton

The theatric and entertaining qualities of this picture are unquestionable, and although the story itself is somewhat fantastical it is nevertheless intense and provides ample opportunity for vivid picturization and good acting. The need for dramatic talent of high order to properly bring out the many tense situations is supplied by the two stars, Marc Macdermott and Miriam Nesbitt, supported by a strong cast. Marc Macdermott plays the dual role of St. John and his double, and besides giving opportunity for several excellent double exposures it taxes the powers of Mr. Macdermott to their utmost to prevent it appearing artificial. Without a doubt he is seen at his best in this difficult part. The remarkable talents of Miriam Nesbitt show to their greatest advantage in her portrayal of Roxanne Bellairs, the confederate whose jealousy leads to the downfall of her partner. Grace Morrissey gives an exceptionally pleasing characterization of the role of Dorothy Paget and her winsome personality is especially effective.

There is an air of sumptuous splendor in all the settings and excellent detailing is discernable throughout. The interiors are representative of their type, and the exteriors are well located for their purposes. The photography, in both the double exposure and dim light scenes, is above the average.

The plot, although strong, is based on an improbability; the assumption that a woman would fail to recognize the double of her lover from the man himself—but due to its unusual handling this is not especially noticeable. The plot bristles with tense situations, involving the doings of a daring adventurer and an equally venturesome adventuress happening to meet and renew acquaintance in a rich manufacturing city where money is plentiful, but the lines of society are tightly drawn. The adventurer employs a double who innocently represents him in business and society, while his employer robs banks and private strong-boxes. The adventuress knows nothing about the employment of a double, which accounts for her upsetting all plans of the arch conspirator when her jealousy is excited. The "double" of course, proves to be the catspaw, and his affairs in love as well as in other directions are punctuated with misfortune until the finish. S.

"HER GREAT HOUR"

A Five-Part Drama Starring Molly McIntyre. Produced by the Equitable Motion Pictures Corporation under the Direction of S. E. V. Taylor.

Nan Perrine ..... Molly McIntyre
Violet Kirby ..... Gerda Holmes
Robert Kirby ..... Richard Lynn
James Irwin ..... Martin Alsop
Ralph Barrett ..... P. J. Le Mae

Another of the legitimate stars makes her screen debut in this picture. Molly McIntyre makes an auspicious beginning and in time she will without doubt be as popular on the screen as she is on the stage but she has not broken away from the tendency of the stars of the spoken drama to overdo their parts in their first motion picture. However she overcomes this to a great extent as the picture nears the end and taken as a whole her characterization is above the average, although the same cannot be said of her starring vehicle. While the story is good and logical the picturization is unconvincing or in other words it lacks the final punch after four reels of intense drama. The sumptuous backgrounds are a striking feature and they are unspoiled by poor photography. The outdoor night scenes are some of the finest that have been taken and the cameraman is deserving of great credit in making them so clear and distinct. By his efficient work the beauty and picturesqueness of all the settings has been greatly enhanced.

The cast is worthy of favorable comment. Gerda Holmes gives a most convincing portrayal of the flirtatious wife who in the end comes to grief. P. J. LeMae's impersonation of the weak Ralph Barrett who makes love to other men's wives is excellent and the same can be said of Richard Lynn's interpretation of his role.

There is an uncertain twist to the plot that arouses interest in the play which deals with the life of a shop girl who is wrongfully accused of crime. She is taken into the house of the prosecutor as secretary to his wife and through her the wife's escapades with another man are kept under cover. However, the lover is killed while visiting the wife and the girl is wrongfully accused of murder but in the end the wife is proven guilty and she dies before she can disgrace her husband. With proof of innocence love becomes a factor with the prosecutor and the girl S.

"MRS. DANE'S DANGER"

A Four-Part Drama Featuring Lillian Walker. Produced by Wilfred North from the Scenario by C. L. Gaskill and Released Jan. 17, by the Vitagraph Company.

Alice Dane ..... Lillian Walker
David Dane ..... Wilfrid North
Rex Gordon ..... Donald Hall
Jasper Dicey ..... William Dunn
Simon Corey ..... L. Rogers Lytton

The most striking effect in this picture is its didactic exposition of the old axiom about avoiding the appearance of evil. An excellent plot has been evolved which, moreover, is developed by vivid picturization. The cast has been well chosen with the possible exception of the Jew, who, although he acts his part well, does not look like a Hebrew despite his make-up. Lillian Walker has a part well suited to her exuberant personality, and a more pleasing interpretation of the role would be hard to secure. William Dunn gives a most able personification of a dual character, and Wilfrid North is typically the business man and husband. His direction is also to be commended, there being most careful detailing discernible throughout. The settings carry an air of splendor and richness although there are none of exceptional elaborateness and they are not lacking in effectiveness. The photography is very good, the highlights showing up with particular clearness.

The story is somewhat unusual in form, although its theme is not new. Alice Dane is much younger and more frivolous than her husband, David, and makes the acquaintance of Rex Gordon, a man about town very heavily in debt. She likes him to a certain extent, but repulses his advances since she loves her husband. In the clutches of an unscrupulous moneylender Rex is forced to secure a pearl necklace from Alice. He tries to get it by making love to her, but the husband, informed by a former broker whose enmity he has incurred, comes home one night and finds Rex in his wife's room. Dicey, the former broker, is also in the room. Both he and Rex were bent on stealing the necklace while Alice was sleeping. Dane thinks his wife unfaithful and threatens to kill Rex, but Dicey intervenes in time to avert the tragedy by telling Dane that both were there only to steal the necklace. S.

TREE WITH THE TRIANGLE

Left to Right: Frank E. Woods, David W. Griffith, and Sir Herbert Tree.

LOS ANGELES (*Special*).—Sir Herbert Tree's first day of work on "Macbeth" at the Triangle-Fine Arts studio, ended with him marveling at the resources placed at his command and most enthusiastic over the opportunity that photoplay technique offered for distinguished rendition of the Shakespeare stories. Sir Herbert said:

"It is quite wonderul how many things can be done in pictures for the Shakespeare tales that cannot be done on the stage. With all due reverence to the master dramatist, it is possible to illuminate and accentuate many details, so as to produce a marvelously truth-telling commentary on the text, and at the same time heighten the dramatic values.

"That is what I have learned from my first day's work with Director Emerson upon the scenario. The pictorial possibilities of 'Macbeth' grow, as one studies it in the light of this strange new art, into something very beautiful and wonderful—not precisely a play in the Shakespearean sense, perhaps, but a dramatic narrative of great power.

"I should like to call this series of productions 'Tales from Shakespeare.' If we can bring to the dramas some such reverent and illuminating interpretation as did Charles Lamb, I shall be happy indeed to have entered upon this enterprise. The motion picture studios are naturally strange places to me, but I am delighted with the kindly spirit of welcome and co-operation manifested and the amazing vitality of the industry. I know now that I am going to like it immensely."

Into Los Angeles during the last week, have come emissaries from San Francisco, San Mateo, Santa Cruz and San Diego, with flattering offers to film companies to make their respective cities the location for the making of films. This advance upon Los Angeles and the film industry seemed like a concerted movement, though the individual interests represented would naturally contradict this thought. However, the general impression, and the film interests do not deny it, is that the City of the Angels is not making the most of the opportunity given it by the location within its bounds of the very moneyed power that the film industry represents. No definite move has been decided upon by the companies, but it is thought there will be some such result.

"Protection" has become the watchword of the industry. There has been an amalgamation of Southern California producers with the end in view to protect the industry from the vandal sermons and public opinions hurled at the studios. Also, the Directors' Association, under the direction of Joe De Grasse, is enrolled for the protective interests of the profession. Two meetings have been held by this Association, and their plans will be ready for announcement next week.

The Charlie Chaplin Company, which has kept the Essanay studio in Boyle Heights a busy place, has relinquished its lease on this studio site and for the present is using one of the stages at the Selig Zoo studios, No. 3825 Baldwin Street, which will be the new address of the Charlie Chaplin workers.

George Heffron has begun the production of the multiple-reel picture "Wives of the Rich," in which Grace Darmond and Harry Mestayer are featured. Arnold Daly is also at work on a multiple-reel Selig picture.

Miss Thelma Francis, a slender and dainty brunette, who claims Los Angeles as her home, is a new leading lady at Universal City. Miss Francis was the choice of President Carl Laemmle from among the many who attended the New Year's Eve Exhibitors' ball. Miss Francis was formerly a dramatic pupil of Maude Fealy, and though she has had experience on the stage, she has never before appeared in pictures. She is already at work at Universal City.

Walker Whiteside, who played a week of "The Typhoon" and "The Melting Pot" at the Mason Opera House, was the guest of D. W. Griffith at the Fine Arts studios one recent afternoon. The director general of this studio was once employed by Mr. Whiteside at the salary of $18.00 per week.

All the lights of filmdom were entertained by Tom Ince at the opening of his new and large studios at Culver City on New Year's Eve. The plant was wonderfully decorated and novel entertainment was afforded the guests as an apt celebration of the dawn of the New Year.

Three new companies have been added to the Keystone plant since Jan. 1. This makes a total of eleven companies operating at this studio, and leaves one company in the East.

Henry Otto left Universal City for New York on Jan. 5. He will direct one of the companies at the Universal Eastern studios, probably either that of King Baggott or Mary Fuller. Mr. Otto is an old class-mate of King Baggot. Henry McRae is again directing on the Universal City lot. The abandonment of his trip to the Orient resulted in his being given the direction of animal and railroad pictures at the City.

David Horsley, on his return from his holiday trip to New York, reduced his companies from five to three, and eliminated the coast publicity department entirely.

Murdock McQuarrie has been given the direction of the dramatic multiple-reel films to be made by the Vogue Company. Mr. McQuarrie substitutes for Director Ray Meyers.

The Clune Film Company figures that it saved itself $5,000 by the recent fall of snow in Hollywood. Director Donald Crisp had a number of snow scenes to take in the Clune picture, "Ramona" and expected to take his company to Bear Valley for the making of these scenes, but a six-inch fall of snow in Griffith Park, where his company was working, made that the ideal location for the taking of these snow scenes.

The film "Ramona" will be released in fourteen thousand feet and will have its premier showing in Los Angeles the first week of February. It will open in New York, Boston and Chicago the first of March.

Fred Mace was the guest of honor of the Pals Club at a dinner at the Bristol Cafe the night of Jan. 8.

Carl Laemmle was the guest of the officials of the Lower California Jocky Club at the opening of the Tia Juana race track on New Year's Day.

The meeting of Jan. 4th called by Mayor Sebastian regarding the "Made in Los Angeles" trailer which Los Angeles has endorsed for all films made in its film colony, brought forth the objections of the majority of the producers represented. The general opinion was that such a trailer would be both deceiving and harmful.

Director Rollin S. Sturgeon and his company, after days of travelling in snow shoes with dog sleds, and by a route which brought them across the desert, has reached the Hollywood Vitagraph studio. Mr. Sturgeon's company, that of "God's Country—and the Woman," returned to the Valley to finish up some scenes directly after Christmas and met the most terrific snowstorm that the valley has known in for years.

E. D. Horkheimer a few days after the arrival from New York of his brother, H. M. Horkheimer, took the limited for the East, where he will remain indefinitely in the interests of the Balboa company. Four feature pictures were disposed of by this concern to Gaston Melies within the last week.

W. R. Sheehan, manager of the Fox Company, changed his anticipated stay of another month in Los Angeles and left for the East on Jan. 3.

Harry Leonhart, West Coast manager for the Fox people has started East on a visit to the company's various exchanges. He will be in New York within a week.

Oliver Morosco's sudden return to the Coast from New York meant unexpected changes in the conduct of his legitimate theaters;—that of the Burbank being given over to pictures and leased for this purpose to the Triangle Company.

William F. Russell came down to Pasadena from Santa Barbara a few days before New Year's and succeeded in appearing in the Brown-Washington game in the taking of several scenes for a five-reel Mutual Masterpiece, in which he is being featured.

Robert Harron, co-star of the Triangle-Fine Arts play, "The Missing Links," and featured with Mae Marsh in "Hoodoo Ann," went East on the sad errand of bringing to New York the body of his brother for burial. Charles Harron was killed Christmas Eve as the result of an automobile turning turtle at the corner of one of the principal down-town streets of Los Angeles. He was a year older than Robert and had been his inseparable companion ever since D. W. Griffith brought the young actor out to the West Coast.

Miss Fannie Ward, star of the Lasky feature play, "The Cheat," surprised her numerous friends in the photoplay colony in Southern California and on Broadway with the announcement of her marriage to Jack Dean. Mr. Dean, who appeared as leading man with Miss Ward in many legitimate attractions in New York, London, and on tour, is now a member of the Lasky Feature Play company, and has appeared in leading support of Miss Ward in productions which include "The Marriage of Kitty," "The Cheat," and "Tennessee's Pardner."

MABEL CONDON.

V L S E

A Move in the Right Direction

YOU can take desks, chairs, tables, etc., and place them where you will, but an organization moves forward only by the power of its service to others.

Twelve thousand five hundred square feet are now required to house the interests of the home office of this organization.

This is approximately 5,000 more square feet than the area of the organization's former offices.

The move to larger space, made only nine months after the formation of this company, will be significant to the thoughtful observer.

It indicates, more forcibly than words, that the V-L-S-E has been consistently moving in the right direction—in the interests of its exhibitors—and it points the way for the far-seeing exhibitor, who has not yet become allied with this business-building institution, to move in the same direction himself.

Such an exhibitor could not do better than to start with the releases for the next fortnight, including as they do:

"GREEN STOCKINGS," the popular Broadway stage success, with LILLIAN WALKER—A five-part VITAGRAPH BLUE RIBBON Feature.

"NO GREATER LOVE," a study of a woman's heart, with Sarah Bernhardt's successor—REGINA BADET—A five-part SELIG RED SEAL Play.

"CAPTAIN JINKS," the never-ending success of the late Clyde Fitch, with the captivating stage star, ANN MURDOCK—A five-part ESSANAY Feature.

"GODS OF FATE," a red-blooded drama of modern industrial life, with RICHARD BUHLER and ROSETTA BRICE—A five-part LUBIN SOVEREIGN Play.

V.L.S.E. Inc.

S E

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featuring Crane Wilbur
THE IDOL OF THE STAGE
featuring Malcolm Williams
THE WHITE ROSETTE
featuring Helene Rosson

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"THEM WAS THE GOOD OLD DAYS"
Comedy—Monday, January 17th
Featuring John T. Kelly, Kate Price and Harry Fisher.

"A TELEGRAPHIC TANGLE"
Comedy—Friday, January 21st
Featuring Mr. and Mrs. Sydney Drew.

Broadway Star Features

"THE SECRET SEVEN"
Three Part Drama—Saturday, January 22d
BROADWAY STAR FEATURE
Featuring Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Rose Tapley and Harry Northrup.

THE VITAGRAPH COMPANY OF AMERICA
Executive Offices
East 15th Street and Locust Avenue, Brooklyn, N. Y.
NEW YORK CHICAGO LONDON PARIS

REVIEWS OF FEATURE FILMS

"VENGEANCE OF THE OPPRESSED"

A Three-Part Drama by W. Melville and J. L. Lamothe. Produced by Edward Sloman. Released by Lubin on the General Programme Jan. 6.

Aaron, the Jew	Edward Sloman
Esther, his wife	Adda Gleason
His Mother	Adelaide Bronti
Ruth, his daughter	Francelia Billington
Sergmus Kosloff	George Routh
Lady Elizabeth	Helen Wolcott
Dr. Parker	L. C. Shumway

This picture, without doubt, is one of the best three reelers ever produced by the Lubin Company, for besides uniqueness and strength of plot there is exceptional accuracy of the settings and detailing. The prologue is so strong and vivid that it tends to dwarf the intensity of the remainder of the picture, notwithstanding the fact that the latter is considerably better than the average. The introduction deals with the horrors perpetrated on the Jews in Russia, and a more striking and realistic picturization has seldom been produced, even the crucifixion of the mother lacks any tendency toward artificiality. The characters, both in the old country and in America, are true to life, and more capable interpretations of the roles would be hard to find. Edward Sloman, as Aaron, is particularly well suited for his part, and his portrayal of the Jew in Russia is most realistic, being unspoiled by any tendency to overact. The supporting characters are exceptionally well balanced.

The story is that of a Jewish student whose uncle in America sends money to bring his family to the land of the free. However, a pogrom interferes with the plans, and Aaron and his daughter, the only ones to escape death, come to this country. Years later Aaron, who has become a financial power, is asked to assist in obtaining a loan for Russia. One of the negotiators is Sergius, the man who killed his mother and wife. He plans the downfall of the Russian, and in his dying moments he has the pleasure of seeing his enemy killed, decoyed by a woman. S.

RUTH ROLAND,
"In Strange Attire," an Episode of "The Red Circle" Serial.

Unusual intensity continuing through all the chapters is the most commendatory point in this serial. Each chapter seems to get more interesting than the previous one, and the high standard of elaborate settings and good photography is consistently maintained. In this two-part episode June disguises herself as a man and tries to get the coat which would tend to identify her servant as the veiled woman. She steals the coat but Yama sees her climbing to her room and thinking her a burglar, notifies Mrs. Travis who with Mary tries to force the door. Taken by surprise June does not open the door as she is still wearing male attire. S.

"SORROWS OF HAPPINESS"

A Four-Part Drama by A. P. Kelly Produced by Joseph Kaufman. Released by Lubin on the Unit Programme Week of Jan. 3. Featuring June Daye.

Mary Carroll	June Daye
"David Garrick"	Crawford Kent
Grace Carroll	Inez Buck
Katherine	Helen Greene
Mrs. Carroll	Marie Sterling
Mr. Carroll	Bartley McCullum

A fascinating story, full of pathos, has been woven around the old theme of the innocent country girl betrayed by the handsome citified man. The plot and picturization have been handled so skillfully that an exceptionally interesting picture has been produced. It cannot be said that the story is of very great intensity, but it is at least well told and logical without all the heavy dramatic thrills which would have tended to create an air of artificiality. Instead, it is most realistic and life-like. The characters are natural and the portrayals are not overdone, although it is sometimes hard to tell whether Miss Daye is crying or laughing. However, she shows remarkable aptitude in the close-up of considerable length, with intensely emotional effects. Her interpretation of the innocent country girl is well carried out, and Crawford Kent and Inez Buck give her excellent support in their characterizations. Bartley McCullum handles the part of the father with exceptional merit. One of the most commendatory facts about the picture is the fine judgment used in picking the locations which, besides being unusually appropriate, are quite picturesque.

As the story goes, Mary Carroll, an innocent country girl, is betrayed by a young man from the city, boarding in the little village under an alias. He forsakes her when he gets an inheritance, and as a result she loses her mind. In time he becomes engaged to her sister, but at the last moment Mary is substituted and he marries her, the ceremony acting as a mind restorer. S.

"THE TONGUES OF MEN"

A Five-Part Original Drama Written by Edward Childs Carpenter and Featuring Constance Collier. Produced by The Oliver Morosco Photoplay Company, under the Direction of Frank Lloyd, for Release on the Paramount Programme.

Jane Bartlett	Constance Collier
Rev. Dr. Penfield Sturgis	Forrest Stanley
Rev. Dr. Darigal	Herbert Standing
Georgine	Elizabeth Burbridge
Winifred Leeds	Helen Eddy
Dr. Lyn Fanshawe	Lamar Johnstone
Mrs. Kearsley	Lydia Yeamans Titus
Madame Sternberg Reese	Miss Marlborough
Mr. Goadby	Charles Marriot
Mr. Loughran	John McKinnon

"The Tongues of Men" has been built upon a strong moral theme, that of charity, but although it preaches a sermon it does it in such an attractive and interesting manner that one hardly realizes that a sermon is being expounded in the enjoyment of watching the thoroughly delightful manner of its exposition. True the sermon has been given an unusual setting, elaborate, picturesque, and beautiful; a setting that, no matter how oratorical the preacher, could never be given from the pulpit. This in a large degree is responsible for the illusion, and it is not until after the picture is finished and one starts to give it sober consideration that the realization is driven home that it was a sermon, a sermon which in different guise has been delivered from the pulpit countless thousands of times.

There are two outstanding features to this picture—one the efficient manner in which it has been staged, and the other the acting of Constance Collier. In this one picture alone Frank Lloyd proves himself a master of screen craft, for the picture shows the utmost care in the countless little things which, taken in themselves, are seemingly minor details; but which, when totaled together, do so much toward making an artistic and beautiful production. His settings were well built, well designed, and well dressed, each and every little thing was as it should be, and above all his characters were well grouped. This latter faeture is one that directors seldom pay any attention to; therefore it is the more noticeable when one is found who places his characters in proper relation to his backgrounds.

Constance Collier's acting throughout the whole picture was a distinct pleasure. Given a role in which over acting would be readily excusable she handled it with a repression, a naturalness and a spontaneity of manner in conformity with her well-deserved reputation as an actress. Forrest Stanley, playing opposite, was unfortunate in the part he was called upon to play. The script makes of the Rev. Dr. Sturgis a most awful prig. With such a character to work with Mr. Stanley did the best that could be imagined under the circumstances, and accomplished some mighty good acting. The supporting cast was capable, and the photography throughout was clear and distinct.

The story deals with a priggish minister, one of these "holier than thou" sort of persons, who severely scores an opera singer from his pulpit, confusing the part she is called to play upon the stage with her real character. The singer resolves to make him eat his sermon, word for word. The picture then goes on to show the change in the minister's character from that of an unconscious pharisee to a reasonable, thinking, charitable man; one who, instead of casting the stone, lends the necessary word of cheer and encouragement. In the end he is made to see the enormity and injustice of his course of conduct, and publicly apologizes to the singer. A pretty little love story has been woven into the fabric of the picture, which undergoes the usual complications of love stories only to be satisfactorily straightened out in the end. Taken on the whole it is a mighty good picture, well worked out, a picture just a little better than the usual run of features. E.

SERIAL REVIEW

The Purification of Mulfera (A Two-Part Episode in the Stingaree Series. Released by Kalem Jan. 12).—There is plenty of action and interest in this episode, even more than has been usually seen in this series. The detailing and photography are excellent, and nothing detractory can be said about the cast. Bishop Methuen and his chaplain set out to evangelize Mulfera, "the toughest station in Australia." They are waylaid by Stingaree, who, with Howie, then take their places in the mission to Mulfera. There is real good comedy in the scenes showing the bushrangers "purifying" Mulfera, but it ends in tense cross-play of action when they are captured only to escape with the aid of Ethel.

FEATURE FILMS

"THE OTHER SIDE OF THE DOOR"

A Mutual Masterpicture in Five Parts. Produced by the American Film Company, Inc. Released Jan. 5, 1916. Starring Harold Lockwood. Directed by Thomas Ricketts.

John Montgomery ..... Harold Lockwood
Ellie ..... May Allison
Reed, political boss and gambler, ... William Stowell
Dingley, district-attorney .... Harry Von Meter
Fenwick, Ellie's father ..... Dick La Reno
Carlotta ..... Josephine Humphreys
Sheriff ..... Roy Stewart

The one redeeming feature in this picture is the natural acting of May Allison, her whole personality, pleading and winsome, is put into the interpretation of a thoroughly good character. There is a vague picturesqueness about the settings which are supposed to represent the period immediately following the Civil War, but the introduction of police in modern uniforms jars with accuracy of the other costumes of that period. Although there are numerous big situations, the story is unconvincing, due to the improbability of the details and the artificiality of the characters. Harold Lockwood's characterization of a role in itself artificial, is to say the least unnatural. Carlotta (Josephine Humphreys) at times rises above her role, but the remainder of the cast is not above the ordinary.

The story is that of a wealthy young man who dissipates his money in gambling and speculation, and then falls in love with a notorious woman, Carlotta Valencia, yet Ellie Fenwick still holds her faith in him. He becomes implicated in a murder and is convicted of the act. Through Carlotta's efforts he escapes and they plan to elope, but Ellie intervenes in time to prevent it. Through her efforts a confession is found that frees Montgomery and places the crime on the person who committed it, Carlotta. Pardoned, Montgomery sues for Ellie's hand, and her father tells him that when he makes good he will receive his blessings. S.

"THE WOMAN IN POLITICS"

A Five-Part Mutual Masterpiece, Featuring Mignon Anderson. Released Jan. 13.

Dr. Mary Barlow ..... Mignon Anderson
Mayor ..... Arthur Bauer
Governor ..... Ernest Howard
Secretary ..... George Marlo
Health Officer ..... W. Eugene Moore

The intensity of the story and its striking picturization far overshadow any of the other commendatory points in the picture. From the very beginning the plot arouses interest, which it holds to the very end; and, moreover, it is unique in its treatment. Ample opportunities have been given for heavy dramatic scenes, and they have been utilized to the greatest advantage; the fire scenes are particularly well taken. The settings throughout well serve their purpose. The cast as a whole is deserving of credit, although there is no one in particular who is better than the others. It is well-balanced and the characterizations are very realistic.

The story is that of a young woman doctor who is a city health inspector. In the course of her duties she condemns a building owned by the mayor, for which she is discharged. She writes to the governor and charges are preferred against the mayor. Further activities on her part threaten the downfall of the whole political machine in the city, and plans are made to kidnap her so she cannot appear against the mayor. Through the efforts of the governor's secretary a frame-up to put her in jail is foiled; but she is, however, lured to a sanitarium, where she is kept a prisoner. The young secretary while investigating the case finds her, and she furnishes the evidence on which the mayor is imprisoned. S.

GENERAL FILMS

The Villain Worshipper (Kalem, Jan. 26).—In this two-part episode of the "Stingaree" series, adapted from the stories of the same name by E. W. Hornung, the gentleman bushranger tries to do a good deed, with the result that he is captured by the police and incarcerated in the jail. The picture is replete with the beautiful scenic photography that has characterized the whole series. The action, however, is not quite as fast as that in some of the previous episodes, nor nearly so exciting. A young boy has made an idol of Stingaree, and, the latter hearing of it, resolves to teach him that a bushranger's life is not all pleasure. They hold up a stage together, and in the pursuit that follows the boy is captured. In trying to effect his release, Stingaree himself is captured by the police, and the episode closes with the bushranger in jail, laughingly contemplating the handcuffs that encircle his wrists. E.

Snoop Hounds (Kalem, Jan. 25).—In this single-reel burlesque comedy, featuring Bud Duncan and Gus Leonard, the two are rival detectives. A vaudeville team splits on account of jealousy, and the husband and wife seek evidence for a divorce, engaging the two rivals. Their blundering efforts succeed in uniting the pair. The picture lacks real comedy situations, and contains little that is not absurdly foolish, yet foolish enough to be amusing. E.

Tapped Wires (Kalem, Jan. 29).—An episode in the "Hazards of Helen" railroad series, featuring Helen Gibson, in which this daring young lady continues her nerve-wracking stunts. This time she drives an automobile alongside a speeding railroad train, but before she can accomplish her purpose the thieves whom she is trying to circumvent jump from the train to the auto. They force Helen at the point of a revolver to aid in their escape, but, seizing her opportunity, Helen conspires with the driver of the car, and at a particularly dangerous spot in the road both jump out, and the car goes over the embankment, the fall killing all three of the thieves. It is a good picture well worked out. E.

The Fate of America (Kalem, Jan. 28).—This single-reel episode in the Ventures of Marguerite, featuring Marguerite Courtot, is not as pleasing as many of the others of this series, possibly because the story is left unfinished. Dean, a spy, is shot by Wolf, an international crook; but before the latter can obtain that which he is seeking, Marguerite comes along in her automobile and rescues the wounded man. He dies later, but not before he has given over to her care a bracelet in which valuable papers are concealed and a code book. The Wolf later is successful in stealing the bracelet, but finds that the papers it contains are valueless without the secret cipher. When his den is raided by the police the Wolf and his accomplice are able to escape by an arrangement of secret doors and passageways, and we are left to surmise his attempts to secure the code book in the next episode. E.

Her Lesson (A Two-Part Drama Featuring G. M. Anderson. Released by Essanay, Jan. 4).—The virile, powerful acting of G. M. Anderson holds full sway in this picture, and it is really a pleasure to see one that gives an actor the chance to appear natural. The story is logical and well picturized. The story is that of a capitalist, who loses the love of his wife, and through unusual circumstances he finds out that she is going out with another man. To prove the error of her ways, he offers to buy her lover, and he accepts the offer of $25,000 to leave the country for two years. She realizes the price of his fickle love, and begs her husband to forgive her, which he readily does. Mr. Anderson plays the role of the husband, and Ruth Saville gives an excellent interpretation of the part of the wife. The settings serve their purpose very effectively, and the photography is up to the usual standard. S.

Lonesome Luke Leans to the Literary (Single-Reel Comedy. Released by Pathe, Jan. 5).—The real old-fashioned slapstick comedy, with all its rough fun, is shown in this picture, which is enough to send the average audience into hysterics. Lonesome Luke becomes a book agent. Perseverance is his middle name, and it gets him into unending trouble. He is most unceremoniously ejected from the homes of prospective purchasers, and the end comes when a girl takes him into her house which he had previously visited. Disgusted and somewhat battered he looks for a more congenial occupation. S.

BEATRIZ MICHELENA

HER GREATEST PRODUCTION

"THE UNWRITTEN LAW"

by

EDWIN MILTON ROYLE

Author of "THE SQUAW MAN"

Prepared in Scenario by

CAPT. LESLIE PEACOCKE

Scene from "The Unwritten Law" with Beatriz Michelena as Kate Wilson

California Motion Picture Corporation announces this feature as the second of a new series of wonder-film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

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ANNUAL NUMBER
The Dramatic Mirror

See Page 10.

Triangle Plays Pull Record Crowds

The Holiday Slump loses its terror for the man who has the kind of goods the public wants. People buy the best values.

Actual proof of the success of TRIANGLE PLAYS has been given during the past week. Following is a telegram which was sent on Christmas Day to our District Superintendent in Philadelphia by Mr. E. H. Hulsey, of Texas, one of the most prominent theatre owners of the South, who operates the Old Mill Theatre in Dallas, and many others:

Dallas, Texas, December 25th.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

"Submarine Pirate" broke our house record today. Did nearly a hundred dollars more than * * *. House seats fifteen hundred. From three o'clock this afternoon to nine tonight we were never able to get all the people in with show lasting only one hour and a quarter.

E. H. Hulsey.

"Nothing succeeds like success" is an old saying that applies to the moving picture business as well as any other. The more successful the concern, the more rapidly and easily are orders received. The stream of TRIANGLE contracts persists, the dollars continue to flow into the box office of TRIANGLE Theatres.

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In Preparation, "THREE PAIRS OF SHOES," with Mary Boland

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Independent Producer
Pathe Release

ADELE LANE
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IN THE PICTURE STUDIOS

JAMES S. DAVIS, long a Gaumonter, has been appointed assistant to Head Director Haddock. Although the weather is warm in Florida it is reported that Mr. Davis wears ear-muffs.

KENNETH D. CLARKE, whose short stories frequently appear in the *Saturday Evening Post*, is writing three-reelers for the American, and seems to be able to saturate the films with the same emulsion of humor.

SAYS THE SALT LAKE CITY *Herald & Republican*, which prints slaughters under the head of Society News: "F. K. Myton, son of Maj. H. P. Myton, who recently killed Roy Horton, has taken a new position with the scenario department of the Lasky Company. Mr. Myton has for some time been connected with the film business. He was formerly with the Kalem Company. His new position means an advancement."

ANZONETTA MOORE was called a Christmas dinner scene to the death-bed of her divorced husband, Edwin A. Lloyd, of Mason City, Ia., who committed suicide. Such are the sharp contrasts of motion-picture life.

EDWARD J. MACKAY, who so successfully played the Duke De Cluny in Lasky's picture production of "The Secret Orchard," recently finished for the Triumph Film Company, one of the producing companies of the Equitable, "The Ransom," in which he supported Julia Dean, under the direction of Edmund Lawrence. Mr. Mackay's dramatic experience has particularly fitted him for motion picture work.

JOSEPH F. POLAND, who prepared the "Stingaree" series for Kalem, which is making a hit, did some speedy work on that series. The twenty-four reels were outlined by him in five days. Mr. Poland is author of many original photoplays, and has stories coming by Vitagraph, Selig, Edison, etc. He is at present with the Fox Film Corporation.

JULIA STEGER, singer, actor, and author, begins a five-part feature film, entitled "The Blindness of Love," by Ruth Comfort Mitchell. This will mark Mr. Steger's debut on the Metro programme, although not in films.

GRACE VALENTINE, who was featured in "Black Fear," has gone to Jacksonville, Fla., where she will appear in the role of "Eve," in "Man and His Soul," the sensational Metro play in which Francis X. Bushman and Beverly Bayne are starred. The Garden of Eden scene in which Miss Valentine appears, is one of the big scenes which will be staged in the South.

HENRY BERGMAN, the eminent character actor, who was last seen with Emily Stevens in "The House of Tears," has arranged to change his first name. In the future he will have it spelled "Henri." Mr. Bergman was prompted to make the change because of confusion following the fact that there are three Henry Bergmans appearing professionally. One is in vaudeville and another is in motion pictures.

MISS CLARA WHIPPLE is playing leading ingenue role in "The Pain Flower," a five-reel picture being produced at Flushing, in which she supports Marguerite Leslie.

"The Man Higher Up," in which Miss Whipple is to play opposite Frank Sheridan, has been postponed until Spring.

CHARLES RICHMAN, an actor equally successful on the stage or in the films, is confined to his home at West Orange, suffering from an affliction of the eyes amounting to temporary blindness. It is said to have been superinduced by prolonged exposure to extra powerful nitrogen lights recently introduced in the Brooklyn studios of Vitagraph. Dr. Thomas Curtain, the eye specialist, has ordered several weeks' absolute rest for Mr. Richman.

MRS. MATHILDE BRUNDAGE, who had to wait until middle age before realizing a youthful ambition to be an actress, made so good as Mrs. Si Stork in "Emmy of Stork's Nest" that Metro cast her for an equally prominent character part in "Her Debt of Honor," supporting Valli Valli. "Everything comes to one who waits," and keeps working while waiting.

BETA BREUIL has been engaged for special scenario work on feature productions for the Mirror Films, Inc. Mrs. Breuil was formerly scenario editor with the Vitagraph Company.

BENNET SOUTHARD has been engaged by Captain Harry Lambart for important roles in forthcoming Mirror films. Southard comes from California, where they develop photo-players, but has been on Broadway long enough to be ranked as a "regular."

JAMES BRADBURY, one of the Selig players, has a fund of stories of the old days of Booth and Barrett. On one occasion, according to Bradbury, he was cast for the second player in "Hamlet," and during the players scene, stuck ignominously in his lines. A kindly hand touched his elbow and a voice whispered the long-for line in his ear. It was Edwin Booth, who had slipped quietly among the assembled actors to give the aid his kindly heart prompted.

MARGUERITE SNOW, who recently completed the stellar role in "The Upstart," has adopted a Belgian seamstress, who arrived in this country in a penniless condition. Miss Snow will be seen shortly in a new Metro feature, in which she will be starred with Lionel Barrymore, William Nigh will direct the production.

LIONEL BARRYMORE and Wright Huntington have just sold to the Gaumont Company an unusual scenario which has been named, "The Show-Down." The story has a metropolitan setting, and is rich in situations which make motion picture patrons lean forward in their seats. It is now being picturized by George D. Proctor, scenario editor for Gaumont.

DIRECTOR MAURICE TOURNEUR'S first feature picture for the new Paragon Films, Inc., of which he is vice-president and general manager, will be an original photoplay, by Lawrence McClusky, in which House Peters will be starred.

"INBAD, THE SAILOR."—PARAMOUNT.
Sol Levy Tells Inbad the Jewel is Worth Only 30 Cents, Mex. "Oh, Well—Better Luck Next Time!"

AIDING ACTORS' FUND

Goldfish Finds Coast Film Folk Ready to Raise Their Share

One of the purposes of Samuel Goldfish's trip west was in the interests of the Actors' Fund of America, a national charity of the stage and screen, which is now in the throes of a million dollar campaign fund. Mr. Goldfish is chairman of the motion picture committee of the campaign and while in Southern California he organized a series of committees and appointed executives to systematize the work of raising a portion of the fund. In this connection, he said:

"I discovered everyone in Southern California who is interested in the film industry was enthusiastic about the plans for coöperation before the motion picture industry and the stage in helping to raise the big sum in which the Actors' Fund of America is so sadly in need. Since the growth of the motion picture industry thousands of persons heretofore engaged in different vocations pertaining to the legitimate stage have turned to motion pictures. But they have not forgotten their brothers and sisters of the legitimate theater, and the enterprising and good work which the Actors' Fund of America has done in the past thirty years is known to everyone.

"In Southern California Jesse L. Lasky accepted charge of the committee to further the organization of the motion picture interests and workers. Announcement will be made soon of the plans for raising a considerable portion of the million dollars through the medium of the motion picture. It will be a most interesting campaign, I assure you, and in its details one likely to please and surprise many persons."

DUPLEX THEATER IN DETROIT

One of the most unique moving picture houses which has ever been erected, was opened during the holidays in Detroit, with the V-L-S-E feature, "The Turn of the Road," as the initial attraction.

This house is called the Duplex Theater, for the reason that it contains two auditoriums, with two separate stages, and is so constructed that whenever people enter the theater they are not obliged to wait any length of time for the beginning of a picture.

This is made possible by showing the feature film on a screen in one auditorium, and short reels on the one on the other. The doors of the auditorium wherein the long feature is being shown, are closed the moment the feature starts. At the same time, the doors of the second auditorium are opened and those who arrive later are seated there where a well selected program of comedy, travelogue and illustrated news films is shown.

HOPPER PAID THE FREIGHT

De Wolf Hopper was host on an auto trip to Santa Barbara during one of the recent holidays. The party comprised four cars, and the occupants were Dustin Farnum, Mr. and Mrs. Wm. Farnum and baby, Mr. and Mrs. Jesse L. Lasky, and the latter's mother, Winifred Kingston, Paul Dickey, Constance Collier, Mr. and Mrs. Wm. De Mille, and Mr. De Mille's mother, Bennie Zeidman and Luther Reid. They arrived at the Potter Hotel in time for luncheon, and then went up to Hope Ranch, where one of the most beautiful views that Santa Barbara affords is to be had. The only exciting incident of the trip was Mr. Hopper's arrest for speeding. He agreeably paid his fine and the trip proceeded without further incident.

WHO'S WHO IN PICTURES

The latest addition to the film man's library is—"Who's Who in Motion Pictures," edited and published by Henri Armand de Masi, who has wide experience in newspaper work in Chicago. In the author's own words, it is "a biographical work of reference containing sketches of the leading actors, actresses, owners, directors and others in motion pictures," and promises to be one of the six best sellers in the holiday trade. It is a comprehensive and interesting book and reflects great credit upon the energy of the young man. Here's hoping that everybody will be pleased with his or her biography—which is a pretty big wish.

INCE HAS SIX PLAYS READY

Thomas H. Ince's prophecy that the Kay-Bee studio would keep six plays ahead of the requirements made by the Triangle film service has been amply fulfilled. Mr. Ince enters the New Year with an unusually strong list of attractions. Among the plays now ready for presentation in New York or on the way from New York to Los Angeles are "The Green Swamp," "Peggy," "D'Artagnan," "Honor's Altar," "Hell's Hinges," "Waifs," "The Raiders" and "Bullets and Brown Eyes."

JOHN BUNNY LEFT $6,536.89

An appraisal of the estate of John Bunny, the moving picture actor who died several months ago, shows that he had $9,107 on deposit in the First Trust Company, of Cleveland, O., and $1,193.96 on deposit in the Flatbush branch of the Broadway Trust Company, making a total of $10,300.96. Of this amount $3,764.07 is deducted for funeral and doctors' expenses, leaving a balance of $6,536.89. This passes to his widow, Clara Bunny, of Valley Stream, L. I.

BERGERE PROTESTS

From the office of Ouida Bergere, the well-known playwright and agent, comes a protest against some notices which have appeared in the trade papers claiming that Howard Estabrook and Robert Edeson had been under the exclusive management of another agent. Miss Bergere feels that, in justice to herself, it should be known that she placed Mr. Edeson in Pathe's, "The Light That Failed" and "Big Jim Garrety" and Mr. Estabrook in the Gold Rooster serial, "The Closing Net."

GENERAL FILM RELEASES

Monday, Jan. 17.

(Bio.) The Miser's Heart. Dr. Biograph Reissue, No. 33.
(Lubin) The Evangelist. Four parts. Unit programme.
(Lubin) Fooling Uncle. Com.
(Lubin) The Little Sister of the Poor. Dr.
(Selig) Why Love Is Blind. Dr.
(Selig) Selig-Tribune News Pictorial, No. 5. 1916. Top.
(Vita.) Mrs. Dane's Danger. Four parts. Dr. Unit programme.
(Vita.) Bittersweet. Dr. Unit programme.

Tuesday, Jan. 18.

(Bio.) The Angel of Piety Flat. Two parts. Dr.
(Ess.) The Book Agent's Romance. Two parts. Dr.
(Kalem) The Tale of a Coat. Burlesque. Com.

Wednesday, Jan. 19.

(Bio.) A Life Chase. Three parts. Dr.
(Ess.) Canimated Nooz Pictorial, No. 4. Cartoon. Com.
(Ess.) Scenes of Canadian Rockies. Scenic.
(Kalem) A Duel in the Desert. No. 9 of the "Stingaree" Series. Two parts. Dr.

Thursday, Jan. 20.

(Lubin) The Law's Injustice. Three parts. Dr.
(Selig) Selig-Tribune News Pictorial. No. 6. 1916. Top.

Friday, Jan. 21.

(Kalem) The Sealskin Coat. No. 13 of "The Ventures of Marguerite" Series. Dr.
(Vim) Frenzied Finance. Com.
(Vita.) A Telegraphic Tangle. Com.

Saturday, Jan. 22.

(Ess.) The White Alley. Three parts. Dr.
(Kalem) The Open Track (No. 63 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Insomnia. Com.
(Selig) Chronicles of Bloom Center No. 9. "When the Circus Came to Town." Com.
(Vita.) The Secret Seven. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Jan. 16.

(L-KO) Flirting a la Carte. Com.
(Rex) The Little Mascot. Two parts. Dr.

Monday, Jan. 17.

(Broadway Universal Feature) The Man Inside. Five parts. Dr.
(Nestor) Mingling Spirits. Com.
(Univ. Special Feature) Graft. No. 6, "The Railroad Monopoly." Two parts. Dr.

Tuesday, Jan. 18.

(Gold Seal) The Reward of Chivalry. Three parts. Dr.
(Rex) The Silent Member. Dr.

Wednesday, Jan. 19.

(Animated Weekly) No. 202. Top.
(L-KO) Saving Susie From the Sea. Com.
(Victor) Her Better Self. Two parts. Dr.

Thursday, Jan. 20.

(Laemmle) Just Plain Folks. Three parts. Rural. Dr.
(Powers) Building Up the Health of a Nation. No. 2. Edu. The Aerial Buds. Vaudeville Act.

Friday, Jan. 21.

(Imp) Vanity Thy Name Is. Two parts. Com. Dr.
(Nestor) Flivvers Famous Cheese-Hound. Com.
(Victor) A Sea Mystery. Dr.

Saturday, Jan. 22.

(Bison) Buck Simon's Puncher. Two parts. Western Dr.
(Joker) The Whole Jungle Was After Him. Animal. Com.
(Powers) Uncle Sam At Work No. 5, "Protecting the Ships At Sea." Edu.

MUTUAL FILM RELEASES

Sunday, Jan. 16.

(Amer.) The Gamble. Two parts. Dr.
(Casino) Ham and Eggs. Com.

Monday, Jan. 17.

(Masterpicture De Luxe) The Thoroughbred. No. 54, American. Five parts. Dr.
(Than.) The Five Faults of Flo. No. 55. Five-reel society drama.
(Centaur) The Bait. No. 56. five-reel drama.

Tuesday, Jan. 18.

(Amer.) The Silent Trail. Two parts. Sociological drama.
(Falstaff) Grace's Gorgeous Gowns. Com.

Wednesday, Jan. 19.

(Beauty) Johnny's Birthday. Com.
(Than.) The Phantom Witness. Three parts. Mystery, drama.

Thursday, Jan. 20.

(Falstaff) Pete's Persian Princess. Com.
(Mutual) Mutual Weekly No. 55. Top.

Friday, Jan. 21.

(Amer.) The Thunderbolt. Dr.
(Mustang) Wild Him Reformer. Two parts. Western drama.
(Novelty) Italy's War Equipment. Top.

Saturday, Jan. 22.

(Masterpicture De Luxe) The Bait (Centaur). 5 parts. Dr. No. 56.

Sunday, Jan. 23.

(Gaumont) See America First. Keeping Up With the Joneses. The Dells of Wisconsin.
(Beauty) Mischief and a Mirror. Com.

PATHE EXCHANGE

Week of Jan. 24.

(Pathe) The Horrors of War. Top.
Head-dresses of Holland. Colored.
The Ausable Chasm. Picturesque America Globe.
Pathe News No. 8.
Pathe News No. 9.
(G. B. P.) Hazel Kirke. Dr.
(Balboa) The Red Circle. No. 7. (The Third Degree.) Dr.
(Starlight) Shooting at Random. Com.

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Metro Pictures Corporation

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FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Dec. 20	Lasky	The Immigrant	Valeska Surratt
Dec. 25	Famous Players	Denman Thompson's The Old Homestead	
Dec. 27	Famous	Lydia Gilmore	Pauline Frederick
Dec. 30	Lasky, arrg't Morris Gest.	Temptation	Geraldine Farrar
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Morosco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgley and Wallace Reed
Jan. 17	Famous	My Lady Incog	Hazel Dawn
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Cumberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts

V-L-S-E, INC.

Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 10	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Lubin	Gods of Fate	Rosetta Brice, Richard Buhler, and Francis Joyner
Jan. 17	Vitagraph	My Lady's Slipper	Anita Stewart and Earle Williams.
Jan. 17	Essanay	Captain Jinks	Ann Murdock
Jan. 20	Lubin	The Wonderful Wager	Raymond Hitchcock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 31	Essanay	Submarines of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupin
Jan. 31	Vitagraph	A Night Out	May Hobson
Jan. 31	Lubin	Souls in Bondage	Nance O'Neil
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 7	Selig	Thou Shalt Not Covet	Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	
Feb. 21	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richman and Eleanor Woodruff

EQUITABLE RELEASES.

Jan. 3	Equitable	Idols	Katherine Kaelred
Jan. 17	Triumph	The Senator	Charles J. Ross
Jan. 21	Triumph	The Other Side of the Door	Marie Empress
Jan. 28	Equitable	One Night	Mollie McIntyre
Feb. 4	Equitable	The Man Higher Up	Frank Sheridan
Feb. 11	Triumph	The Ransom	Mary Boland
Feb. 18	Triumph	Three Pair of Shoes	Julia Dean

PATHE "GOLD ROOSTER" FEATURES.

(Fitzmaurice) At Bay. Florence Reed.
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.
(Premo) The Greater Will. Cyril Maude and Lois Meredith.
(Daly) The King's Game. Pearl White and Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers. To be announced.
(Balboa) The Shrine of Happiness. Jackie Saunders.
(Jose) The Light That Failed. Robert Edeson, Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed.

KLEINE-EDISON FEATURE SERVICE.

Dec. 1 (Kleine) The Danger Signal, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec 8 (Edison) The Destroying Angel, with Marc MacDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) Bondwomen, with Maude Fealy. Five parts.
Jan. 5 (Kleine) The Devil's Prayer Book, with Arthur Hoops and Alma Hanlon.
Jan. 12 (Edison) The Catspaw, with Marc MacDermott and Miriam Nesbitt.
Jan. 19 (Kleine) Wild Oats, with Malcolm Duncan and Alma Hanlon.
Jan. 26 (Edison) The Innocence of Ruth, with Viola Dana and Edward Earle.

METRO PICTURES CORPORATION.

Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Rolfe).
Dec. 20 Rosemary (Quality).
Dec. 27 Black Fear (Rolfe).
Jan. 3 What Will People Say? (Rolfe).
Jan. 17 Rose of the Alley (Rolfe).
Jan. 24 Man and His Soul (Quality).

TRIANGLE FILM CORPORATION.

Dec. 5 Lillian Gish in The Lily and the Rose. Weber and Fields in The Best of Enemies. Bessie Barriscale in The Golden.
Jan. 2 Cross Currents (Helen Ware) Fine Arts. The Worst of Friends (Weber and Fields). Keystone. Between Men (William S. Hart). Kay-Bee. Dizzy Heights and Daring Hearts (Keystone).
Jan. 9 Let Katy Do It (Jane Grey and Tully Marshall). Great Pearl Tangle (Sam Barnard). Keystone. The Corner (Willard Mack and George Fawcett). Kay-Bee. Fatty and Mabel Adrift (Roscoe Arbuckle, and Mabel Normand). Keystone.
Jan. 16 The Missing Links (Norma Talmadge and Robert Harron) Fine Arts.
Because He Loved Her (Keystone).
The Beckoning Flame (Henry Woodruff). Kay-Bee.
A Modern Enoch Arden (Keystone).

WORLD FILM CORPORATION

Jan. 3 The Rack (Alice Brady). Brady.

NEW QUARTERS OF V. L. S. E.

The V. L. S. E. moved its office last Friday, from the seventh to the sixth floor of the Mecca Building at 1600 Broadway, where it will occupy the entire floor. These enlarged quarters were necessitated by the unprecedented increase in the business of this company since its inception nine months ago. The new quarters will house both the home office of the company and the New York branch office. The new quarters have been elaborately decorated and every modern convenience provided, which will aid the efficient and rapid handling of the business.

PARAGON STUDIO COMPLETED

The new Paragon studio and its adjoining printing plant at Fort Lee will be completed this week. It is the largest studio in the East and the most modern in every detail. Director Frank Crane and the Kitty Gordon company are already using the new glass building for "As In a Looking Glass."

LONDON TO SEE WAR FILMS

Official War Office films of the British army in France are about to be shown in London. The first batch has just passed the final censorship and is now in the hands of the film manufactures.

FOX PLANT AT CORONA

The Fox Feature Film Company has bought about sixteen acres on Jackson Avenue, just east of Dr. Coomb's sanitarium at Corona, and extending to Flushing Bay and Astoria Avenue. The company will spend $1,000,000 building a large studio, where 3,000 men and women will be employed.

DETROIT MAN DROPS DEAD

A. Arthur Caille, motion picture theater owner, and well-known manufacturer, dropped dead in his home at Detroit, Mich. Mr. Caille was among the pioneers in motion pictures in Detroit and was connected with the first theater that was devoted exclusively to the films.

FREE FOR ALL FILMS

Court Decides That Machines Cannot Be Restricted to Licensed Brands

A decision of universal interest to film exhibitors was handed down in the United States District Court when Judge Hough held that the Motion Picture Patents Company cannot restrict the use of its machine to film made or supplied by its licensed companies.

Suit was brought in March, 1915, by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange and the Prague Amusement Company of New York city for infringement of the so-called Latham loop patent.

It was maintained by the counsel for the Universal Film Manufacturing Company that the restriction in the notice cannot be enforced. The Edison patent, under which the film was at one time licensed, expired in August, 1914, and the film covered by it has since been open to the public for use.

The case came on for trial in the United States District Court in New York city, before Judge Hough, on Dec. 21. The "Simplex" machine used at the Seventy-second Street Playhouse was produced with the license notice upon it, and it was shown to the court that the Motion Picture Patents Company had licensed its manufacture and sale, and that the suit was in reality an attempt to enforce the restriction as to its use contained in the notice. Judge Hough held that the restriction is void.

Counsel for the Motion Picture Patents Company have stated that they will appeal at once to the United States Circuit Court of Appeals.

GIVES CREDIT TO HIS SON

Editor DRAMATIC MIRROR:

In your issue of Dec. 18 the co-authorship of "The Making Over of Geoffry Manning" is credited to me. This is an error. My son, Frank Dazey, is really the co-author, with Mr. Lathrop, of this play. Will you kindly state this, and greatly oblige.

Yours sincerely,
C. T. DAZEY.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

When we treat authors as mere entertainers whose business it is to provide elegant amusement for our idle hours we are guilty of a misconception as to the meaning of film literature. The answer is to get away from false conceptions and to realize that the authors, men and women, successful as writers for the animated screen are trying to unify and explain life to us and to give us the zest for it which their vision has brought to them. We must face motion picture literature squarely, recognize in it a record of the meaning of our civilization, and without confusing it for a moment with other branches of literary labor, give full weight to its historical, social, and philosophical bearings. Finally, in order to give our students any love of screen literature that will be more serious than an idle flirtation, we must make plain to them that their first business is not to "appreciate," but to understand.

* * * * *

We read an interesting interview given by a photoplay authoress recently, in which she asserted that her inspiration was obtained from the Bible, and that she secured all her photoplay plots from the Book of Books. The Bible should and does prove a source of inspiration to many literary workers, and not the least among them are photoplay writers. The plot upon which was builded one of the greatest of novels was taken from the Bible. The plot of one of the greatest of feature photoplays was derived from the same source. These plots after development did not resemble Biblical stories in any detail, but the plot germs were gathered, nevertheless, from the Bible. And there are many and varied ideas yet contained in the Good Book that have never been utilized. For beautiful ideas turn to the Bible, for there is a beautiful thought or a beautiful idea on almost every page.

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The shoe seems now to be on the other foot. Authors who have achieved success writing photoplays are turning to the spoken drama with their work, and, not so strange to relate, they are being cordially received. The man or woman able to write a technically perfect play for motion pictures, with an added talent for dialogue, should have little difficulty in presenting meritorious work for Stageland. That this is a true fact is shown by reports of at least five plays that have been written for the stage by photoplay authors. These plays have been accepted, and at least two of them are to be produced in the near future. And so, while writers of fiction are turning screenward, writers of photoplays are turning stageward, and their endeavors are meeting with no small success!

* * * * *

Glancing back over the past two or three years, we are able to trace with a great deal of interest and pleasure the strides taken by the once humble writer of the photo drama. Just a few years ago there were few "schools" to take the writers' hard earned money; photoplay writing "prize" contests were rare; in fact, there were but one or two trade journals which catered to the desires of a new school of writers. To-day how all this has changed! Nearly every publication in this country, including not only motion picture publications, but magazines and even newspapers, contain lore intended to interest the army of photoplay writers. And then the library that has blossomed forth in the past few months intended for the benefit of the script writer. Text-books, histories, treatises, and tracts without number—when a few short years ago there were but two or three books for photoplay writers in type. We are glad to be able to say that most of the reading matter for writers of photoplays is beneficial. However, we cannot resist a retrospect when service for the ambitious author was a minus quantity.

* * * * *

What about the number of principals in a photoplay cast of characters? So inquires a would-be author of motion picture plays. The number of characters in a motion picture play is an important item. If the drama or comedy be of usual length, say one, two, or three reels, the smaller the number of characters the clearer the production will probably be. Too large a cast of principals in a short-length film leads to confusion, and some of them may not be completely identified by the spectators. As small a cast of principals as possible is a very good rule to observe in Filmland.

* * * * *

Many of the film editors are complaining of the fact that the general average of submitted manuscripts continues poor. One editorial authority remarks in a recent letter: "Manuscripts received by us number on an average two hundred a day, and out of this bunch perhaps three or four ideas are retained by us for further consideration. It seems to me that the average right now is not of as high a standard as that of a year or so ago. Why this is I do not know. The 'free-lance' writers, so called, have had all the opportunities in the world to profit through the experiences of others; they have their own literature and the benefit of previously studying the work of others. Notwithstanding this fact, the general average of work continues very poor. We are obliged to depend on the work of a limited number of writers, whose talents are known to us." A number of writers are complaining because of the poor standard of submitted work. One detail, it seems to us, that keeps down the average is the fact that newcomers positively will not understand that motion picture plots cannot be "dashed off." They also seem to be influenced by motion picture plays previously seen on the screen. One editorial complaint is that the work must be marked "Similar to pictures previously produced." The "Nears" must practice originality, must take pains, must use their brains. Otherwise the day may come when their manuscripts are not desired by the film editors.

* * * * *

Motion picture actresses and actors are becoming more and more proficient as writers of the silent drama. There are a large number of motion picture artists who, by their experience, should be very capable in inventing motion picture comedy or drama. Several have become very successful, although why it is deemed necessary for them to write under nom de plumes is more than we can understand. A good photoplay written by a versatile motion picture actress or actor should be as entertaining and as interesting as a story from the pen of another.

* * * * *

Have you the picture-eye? By the picture-eye we refer to the happy faculty of thinking in pictures. One of the greater faults of would-be photoplay authors is that they think more in rounded sentences, strive more energetically in hitting upon some fine and fancy phraseology than in picturization. The knack is to see the business you write in picture form. If you are plotting a ball room scene in which the young man, falsely accused, is spurned by the heroine,—try to picturize that ball room in your mind's eye. Imagine you are in the motion picture theater, that you are looking at a screen of proper dimensions, that the guests are assembled; the girl meets the young man in the foreground; he greets her gladsomely and she turns away in disdain. By proper picturization of this scene in your mind's eye, the scene will write itself in such a manner that others can also picturize it. On the other hand, if you attempt to use fine writing in action the reader will be distracted by your self-conscious style and miss the picturization. Do not use long and impressive words; write clearly and simply and have something to write about. See the action of your characters scene by scene in your mind's eye and then *write action*, forget your own personality and your style will be so much better, and your action so much clearer!

* * * * *

Photoplay authors, real and near, are again cordially invited to take advantage of this department. Write in your experiences, tell others regarding your adventures in the art of writing photoplays, and by so doing you will help those who have yet to travel along the difficult pathways. When requested, no mention of the author's name will be made. We want all the reals and nears to use this department. It is their forum for the exchange of ideas, and for the advancement of the motion picture industry in general. Do not hesitate but come right in while the coming in is good!

PARAMOUNT PROGRAM

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